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THE BRICKBUILDER

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NUMBER 9

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RAGDALE OLD HALL, LEICESTERSHIRE, ENGLAND

THE BRICKBUILDER

VOL. 16 NO. 9

DEVOTED TO THE INTERESTS OF ARCHITECTURE IN MATERIALS OF CLAY

SEPTEMBER 1907

A SUMMER HOTEL AS AN INVESTMENT.

THE fact that so many summer hotels mysteriously catch fire and are destroyed at the end of a dull season is not necessarily an evidence of attempt on the part of the owners to beat the underwriters. A dull season means small profits, deferred hopes, disappointed prospects and resulting lack of interest in the property, which leads to carelessness such as might easily allow a bad fire to be started without malicious intent. It is certainly a fact, however, that, whether intentionally or otherwise, the life of the average summer hotel is quite short and is usually terminated by conflagration. It is also a fact that these structures are not always very good investments, and it is our conviction that the cause for their repaying so poorly the capital invested is not far to seek. They are generally poorly designed, wretchedly arranged, and built with no consideration for even retarding the spread of ordinary fires, and the experience of a number of well-built hotels seems to show that if these structures were better built, if their architecture was less open to reproach, and if they combined in their construction at least a slight degree of resistance to ordinary fires, they would prove better investments for several reasons. They would live longer on account of the reduction of fire risk; they would keep in better order with a less bill of repairs because of better and more thorough construction; and above all, they would appeal to the public more strongly and in direct proportion to the excellence of the architectural design.

A WELL-BUILT, well planned and good looking hotel in a fair location, and run in a good manner, will attract far more patronage than a cheap fire trap in the most advantageous site that could be found. And there are plenty of instances of well designed and well constructed hotels tucked away in poor locations which have owed a very considerable share of their publicity and success to the catchy pictures of the architect's designs which have been published in the advertisements of the house. In other words, the experience in this line is much the same as with the large city hotels; the best ones pay the most. The commercial value of good looks, the advertising value of thorough construction can be demonstrated in country hotels quite as effectively as in any other class of buildings. The great trouble usually is that the promoters are looking to a very few years of quick profits to enable them to recoup the whole outlay,

and consequently are not willing to consider these structures as investments, but rather as speculations, notwithstanding the frequent and costly object lessons which every favorite country resort can show.

THE problem is one of the most fascinating which is known to the architect. In proportion as the country develops we can hope for more permanence in these summer resorts. We can remember the days when the style of the Fort William Henry at Lake George represented everything that was best in a summer hotel. We would not be satisfied with such shoddy magnificence now, but we have yet a good deal to hope for. It is only of quite recent years that our large city hotels have been well designed and well built, and if the country hotels were to be considered as investments rather than speculations, and more emphasis given to a worthy architectural treatment, to fire resisting, and in many cases to fireproof construction, we believe that such structures would command the following of the public, and would prove, in the long run, to be thoroughly good investments, even though the returns in a single prosperous year would not be relatively as great as are now won by some of the shoddy seaside fabrics.

THE cost of a summer hotel which would be reasonably fireproof would not be so great as to be in any sense prohibitive for any structure of one hundred rooms and upward. The building itself could be built with masonry constructed walls and fireproof floors at an expense of something like eight cents a cubic foot. The cost of an ordinary wooden structure, in many cases, runs up over ten cents a cubic foot, and the cost of the finished work, if carried out in what would be fairly called fireproof construction, would probably not be more than five per cent above the cost of a completed wooden structure. The average successful country hotel, when constructed of wood, will earn fifteen to twenty per cent on the investment in a good year, but its life is short, and after it has been up a few years it generally looks shabby and ceases to draw. On the other hand, a fireproof structure could be counted on to earn ten per cent for an indefinite period and keep its fresh appearance for many years. So that as an investment, even at slightly greater outlay, it would be much preferable. There have been a few cases of such hotels which have been built in various parts of the country, and they have almost always brought success when well designed.

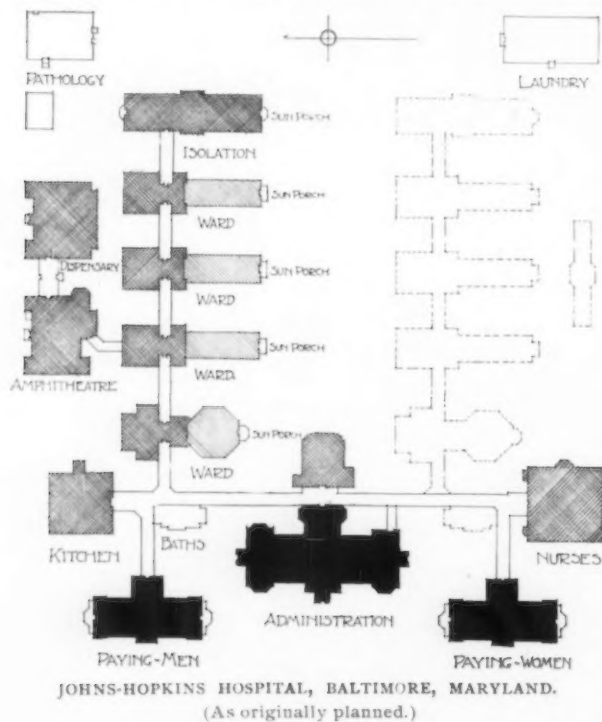
The Group Plan. III. HOSPITALS.

BY ALFRED MORTON GITHENS.

(Articles I and II were published in THE BRICKBUILDER for July and September, 1906.)

ARCHITECTURAL expression of the hospital seems to have extended through the entire range of æsthetic possibilities from the lowliest to the most monumental. Archæologists find that certain Egyptian temples were used chiefly as hospitals; at the other extreme were the temporary structures of sixty years ago, resulting from Florence Nightingale's much-quoted advice that buildings for the treatment of the sick be of such material that they might be burned every ten or twelve years and new ones constructed. Asepsis and Antiseptics have done away with this theory and the ideal modern hospital is a permanent group of buildings thoroughly well lighted, ventilated and easily cleansed. Variety of arrangement seems unlimited. Combination after combination of wards and pavilions has been tried and still each new plan differs from its predecessors. Burdett has attempted this classification, now widely accepted as a standard: Pavilion Hospitals, Block Hospitals and Corridor Hospitals; but since certain groups are not distinctly any of these, he whimsically adds a Heap-of-Buildings Hospital.

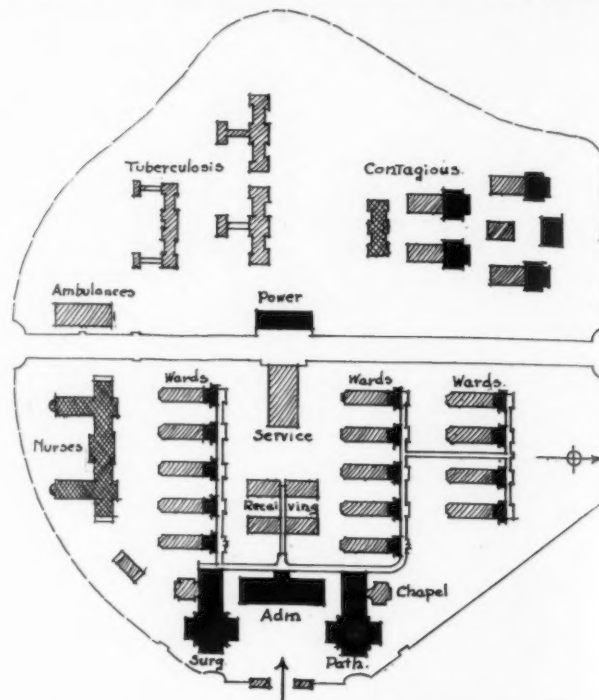
The first example of the pavilion class in America, and one of the very best of its type, is the Johns-Hopkins Hospital in Baltimore, planned thirty years ago under the direction of Dr. Billings. Former hospitals had been



of the block or corridor type with wards closely connected and in many cases having administration and service in the same building. Dr. Billings attempted complete isolation of wards, each in a pavilion having passages connecting its basement with other wards and with the first floor of the general administration and service.

Such arrangement is, of course, possible only where land is not closely restricted. It is to-day the most generally approved type for country or suburban hospitals, as evidenced recently by the programme of the Municipal Hospital for the District of Columbia. Mr. Day's successful design is a development of this system. The Freedmen's Hospital at Washington, on a smaller scale, is another example. The Western Pennsylvania Hospital, the Newport, Burbank and Long Island hospitals are still others. In some cases two wards are superimposed, a great disadvantage with old-time wooden floor construction, but permissible, though not desirable, now.

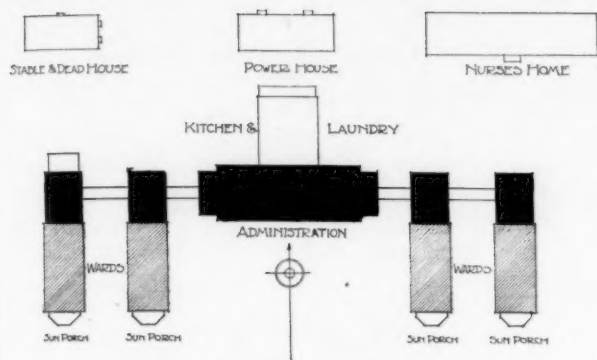
The ward is the key to the pavilion plan, a room running north and south with windows on both sides and beds between the windows. At the south end is a glazed



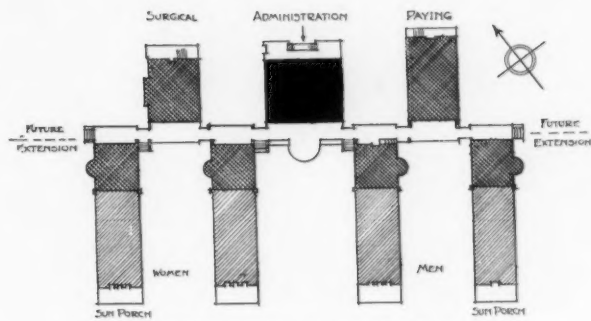
MUNICIPAL HOSPITAL FOR THE DISTRICT OF COLUMBIA.
(Successful competitive design accepted by Board of Directors.)
Frank Miles Day & Brother, Architects.

sun-room or solarium; at the north, where the general passage joins it, are the services. Such a ward allows of the best light and natural ventilation, but it has been severely criticized as draughty, and so arranged that every patient is directly facing the light, half the day the full sunlight. The octagon wards of Johns-Hopkins partly meet this disadvantage. Sunlight has been proven a strong germ destroyer, and it has been agreed that outside walls should be exposed to it as much as possible. In most of these hospitals the short north wall is the only one not so exposed, but the north light is, in some cases, utilized for examination rooms and in others the connecting corridor protects the wall from dampness.

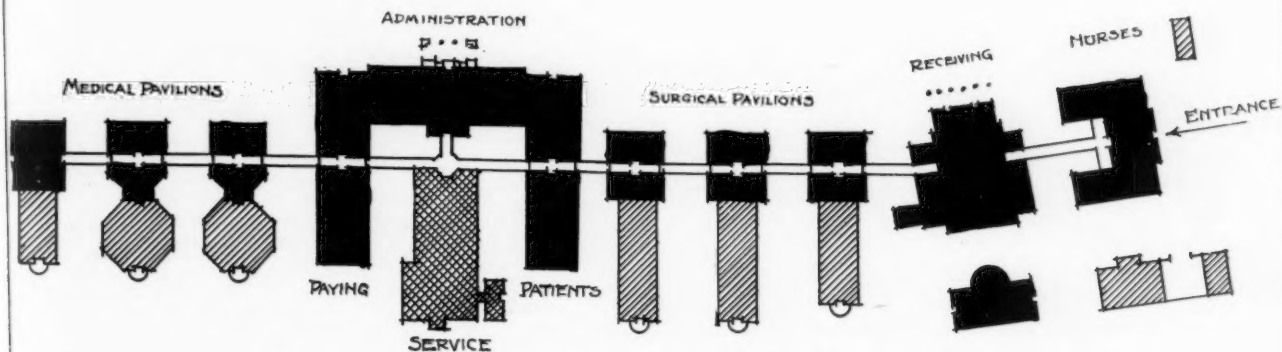
Dr. Worcester and Mr. Atkinson in their book on "Small Hospitals," sum up four requirements for the buildings: "First, to secure a large amount of sunlight for each one; second, to impede as little as possible the circulation of air in and around the buildings; third, to provide for a future enlargement of the hospital; fourth,



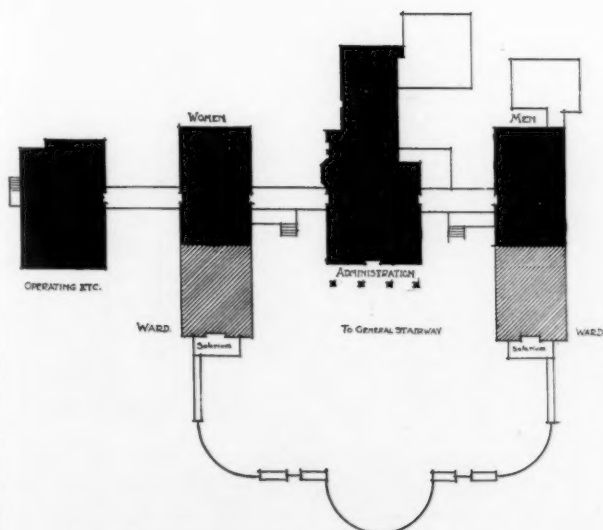
FREEDMEN'S HOSPITAL, WASHINGTON, D. C.
Bruce Price and de Sibour and John Russell Pope, Architects



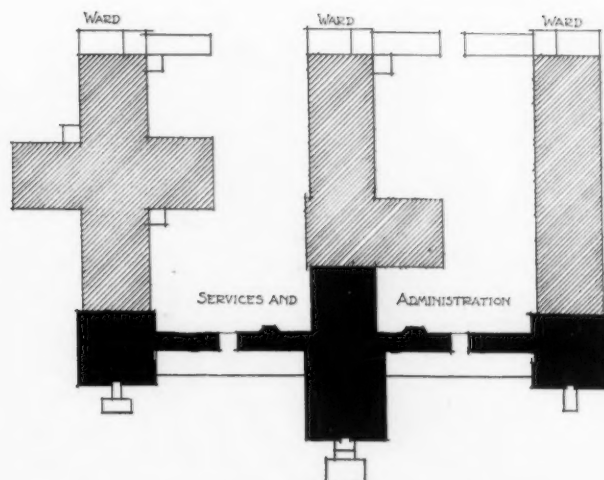
NEWPORT HOSPITAL, NEWPORT, R. I.
William Atkinson, Architect.



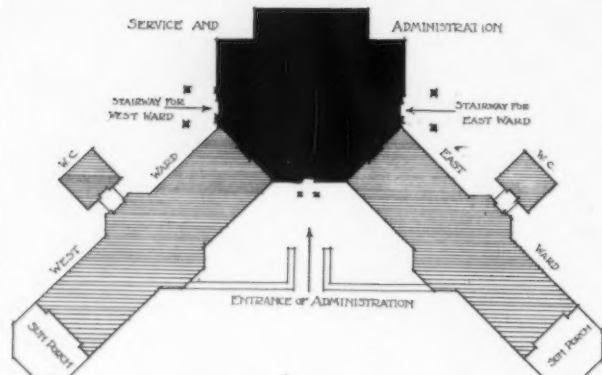
WESTERN PENNSYLVANIA HOSPITAL, PITTSBURG.
Wm Ross Proctor, Architect.



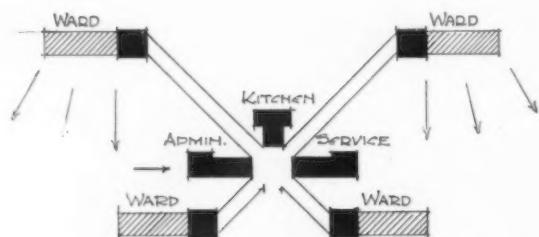
HURBANK HOSPITAL, FITCHBURG, MASS.
Kendall, Taylor & Stevens, Architects.



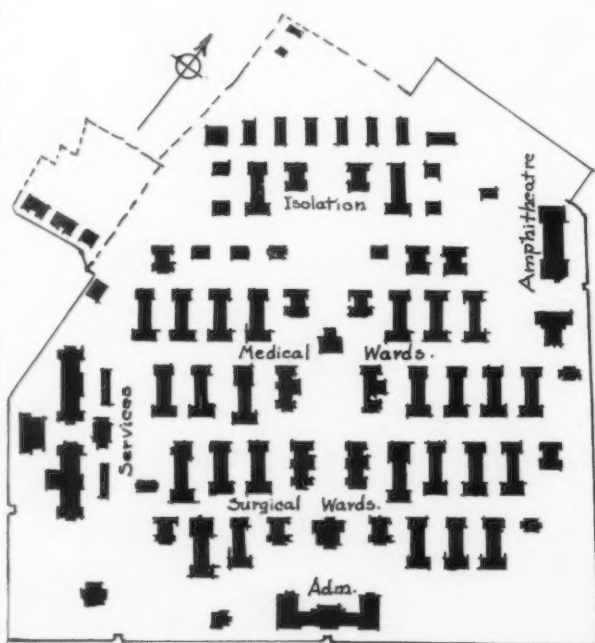
LONG ISLAND HOSPITAL, BOSTON.
Edmund M. Wheelwright, Architect.



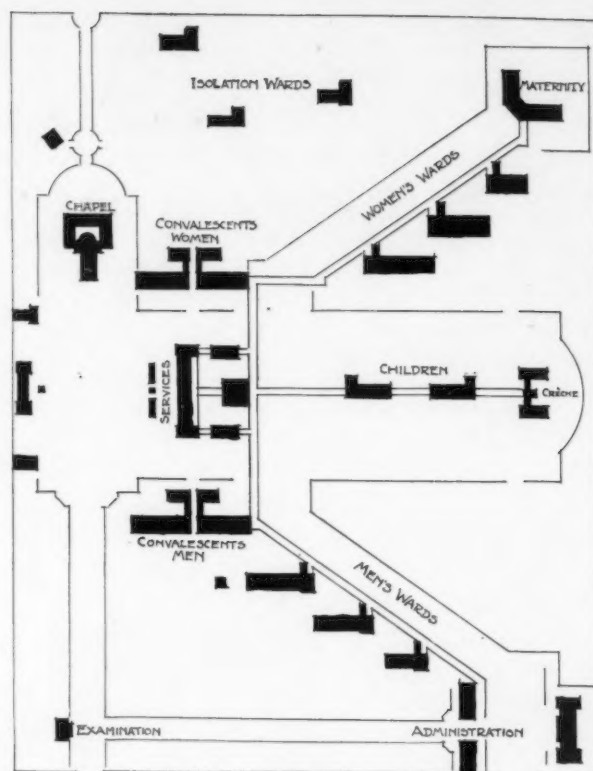
HOSPITAL FOR CONSUMPTIVES, STATE ALMSHOUSE, TEWKSBURY, MASS.
John A. Fox, Architect.



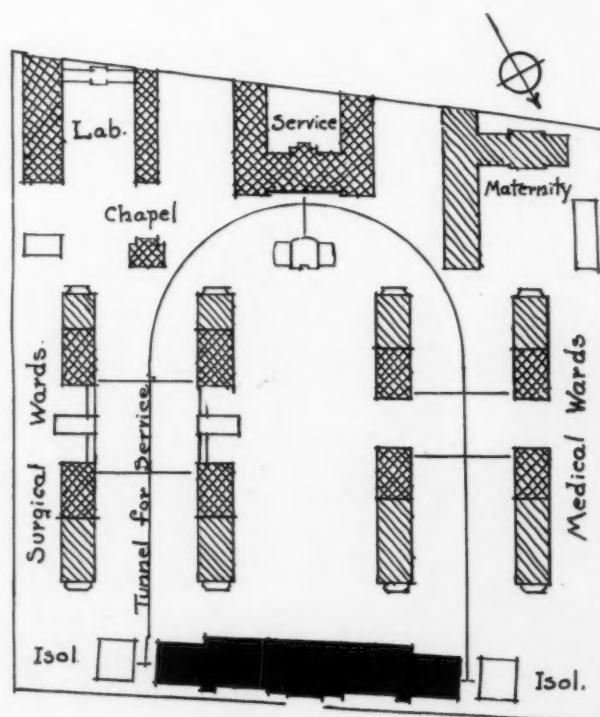
ESQUISSE, ÉCOLE DES BEAUX ARTS: A HOSPITAL FOR CHILDREN ON THE SHORES OF THE MEDITERRANEAN.



GRAND HOSPITAL OF HAMBURG.



PRIX LABARRE: A HOSPITAL ON A HILLSIDE.
H. Prost, Architect.

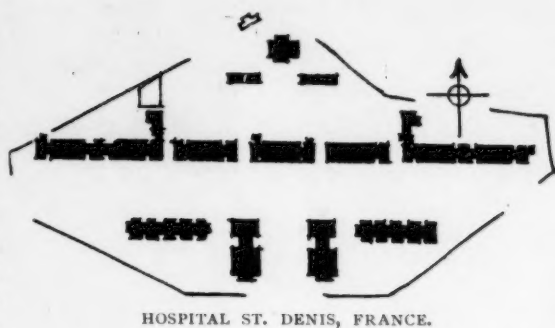


ADMINISTRATION AND CONSULTATION.
HOSPITAL BOUCAULT, PARIS.
Legros, Père et Fils, Architect.

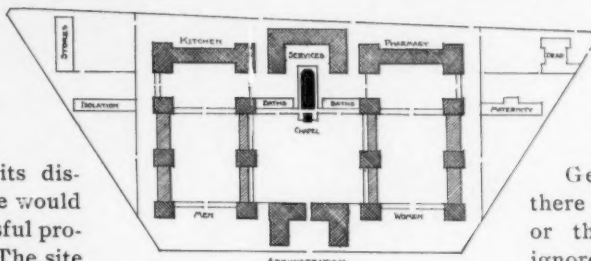
to promote convenience and economy of administration."

Mr. Atkinson later published a theory that hospital buildings should be placed with corners to the points of the compass so that all walls should have sunshine during part of the day. An example of this is the Hospital for Consumptives at Tewksbury, so planned as to give each ward free outlook, — a great gain, for the more cheerful the prospect, the better the spirits of the patient, and therefore the more rapid the recovery. The French lay great stress on this. Their more recent hospitals attempt nothing monumental. They insist that these buildings must be cheerful to look at, "*coquet*," "*d'aspect riant*."

Interesting, though perhaps sadly unpractical, since its distances are so great that service would be difficult, is M. Prost's successful project in the Concours Labarre. The site is supposed to be a hillside and the wards are so arranged that each has an unobstructed view. Another project — for a hospital for children at the seaside — is more compact, but illustrates this principle. The diagonal corridors overcome the steep grade of the hillside.



HOSPITAL ST. DENIS, FRANCE.



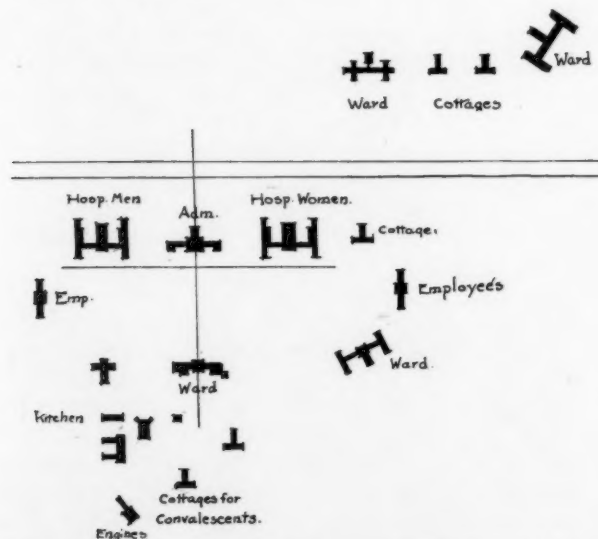
HOSPITAL TENON, PARIS.

of the connected pavilion plan. When its corridors are glazed, though appearing on the architect's drawings in the smallest points of black, they are in reality as obstructive as passages of stone.

Another development is the St. Denis Hospital, and, less distinctly, the Tenon and Boucicault in Paris, where the wards are in pairs, end to end, so permitting a free current of air between the pairs. The last named is one of the most recent of French hospitals, a radical departure in the omission of the central chapel and the "*côté des hommes*" and the "*côté des femmes*." It preserves the symmetry and carefully studied balance typical of French hospitals.

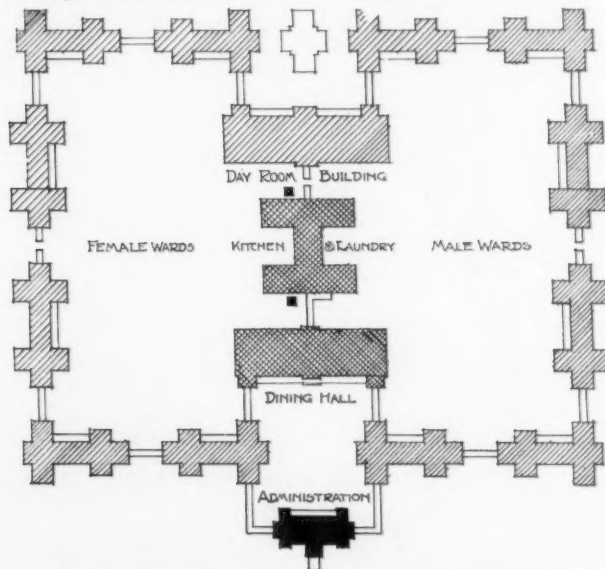
Generally, in American groups, there has been no systematic scheme or the architect's plans have been ignored as the construction proceeded, — witness the Hospital for the Insane at Washington, — or the administration

and other buildings at the front are studied as symmetrical compositions, and in the arrangement of the wards absolute symmetry is sacrificed to utility, just as in English country houses the entrance front and fore-court are sym-



GOVERNMENT HOSPITAL FOR THE INSANE, WASHINGTON, D. C.
(As constructed)
Shepley, Rutan & Coolidge, Architects.

As has been said, circulation of air about the buildings is important, — so important that it has been the guiding principle in another type of plan. For the General Hospital at Hamburg, with its staff of resident physicians, this was considered paramount to ease of communication. The pavilions are separate, in rows, each row "breaking joint" with the row below so that the ends of each are lighted. With no galleries above ground there are no pockets for dust-whirls or stagnant air, sometimes a fault



STATE HOSPITAL FOR CHRONIC INSANE, WERNERSVILLE, PA.
(As planned and accepted by the Board of Directors.)
Rankin & Kellogg, Architects.

metrical and the kitchen and garden front are not. This is exemplified in the Hospital for the District of Columbia, a successful principle it seems, for, maintaining dignity where it is needed, it permits a certain liberty in arranging the working parts with the greatest technical efficiency, and allows, from time to time, additions and alterations that would sadly disfigure a hard-and-fast composition, as recent additions have destroyed the admirable plan for the Insane Asylum at Wernersville.

New Shop Fronts. II.

BY EDWIN TROWBRIDGE.

A GREAT sheet of plate glass alone is merely a void in the building, and such a void must have an integral relation with the whole. Strong columns and piers at proper intercolumnation must occur as they do in the Tiffany Building in New York. If this *parti pris* is taken, the building must count first, the show window second. But if, on the other hand, the show window is the important factor, it must live up to the part and become so intrinsically a decorative and interesting detail of the building, that it is considered as an exterior embellishment. This leads up to the next development of the window, that is, its advance in front of the party line of the wall above. Probably this occurred entirely from desire to gain window depth and from no æsthetic reason, but it is only another example of the constantly amicable relations of utility and art, if both are sane. Under the rulings of building laws and of lot restrictions, it is not always possible to advance the shop window into what is practically a bay, but when the possibility occurs, the result may be admirable. Even if the effect is apparent and not real, that is, when the center of the window is in a line with the ashlar and the sides recede so that the piers have deep jambs, there is a great gain in apparent stability. Also, the variations of window plane assist the decorative effect and suggest detail, and the perspective



NO. 17. WEST 41ST STREET, NEW YORK.

of the street becomes more interesting. It is possible to itemize and select shop fronts as they are approached, not merely when they are opposite.

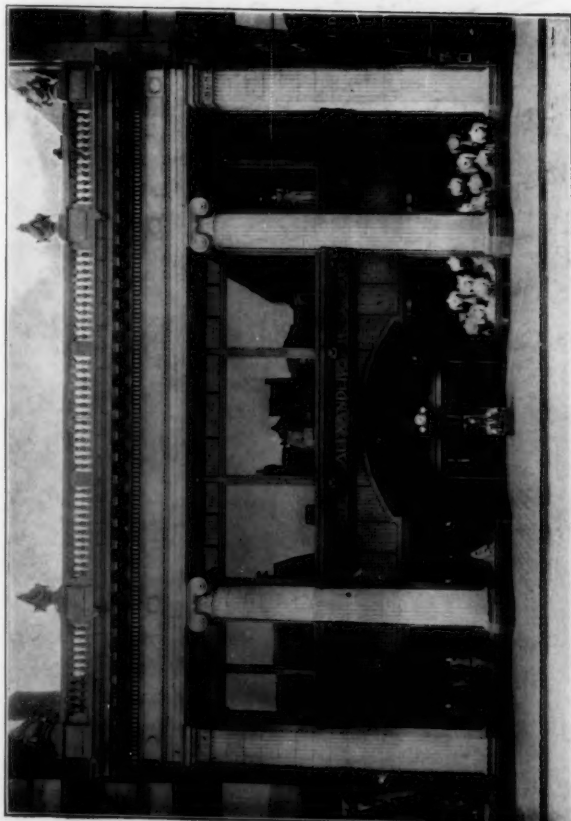
Any traveler, especially if he also have the ability to sketch, will appreciate the picturesqueness and charm of the varying angles of bays and of small shop fronts in the smaller English and German towns, which are almost entirely produced by the variations of advancing and



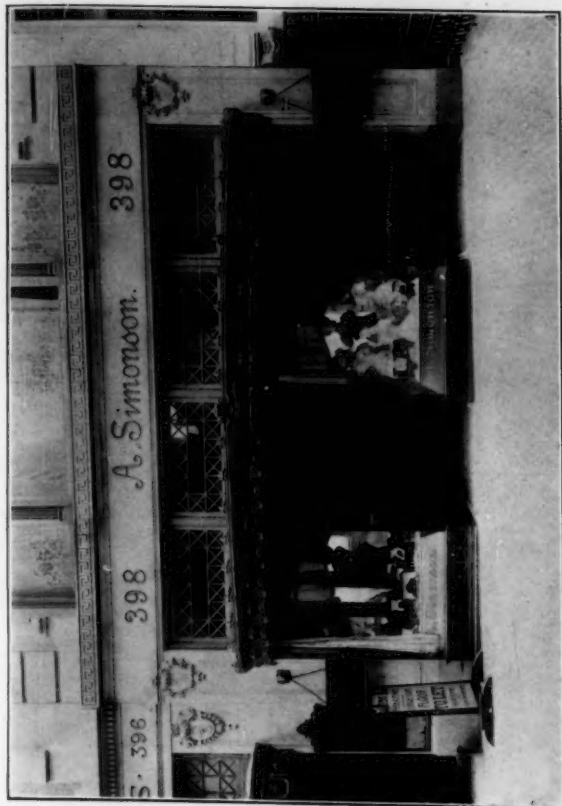
NO. 18. FIFTH AVENUE, NEW YORK.

retreating small forms. Just this variety is appearing on our highways. A photograph or sketch looking along the first stories from the sidewalk of the usual street, for instance the Rue de Richelieu in Paris, does not begin to have the interest that is already occurring in Fifth Avenue, New York, that interest being produced largely by the character of the shop fronts. And as the show windows increase in interest it is noticeable that the puerile, and in most cases ugly, advance agents of the stores, those cases of frames set out from the buildings, are disappearing. They have become obstacles in the way of the observer, and are no longer either necessary or advisable. This brings us to another factor which is already recognized, that of the protection of those who look in at the windows. When the window was merely an opening in the wall, the drip from melting snow, or from rain, fell in long lines just outside the window, the sun beat in, and awnings had to be lowered or shades drawn.

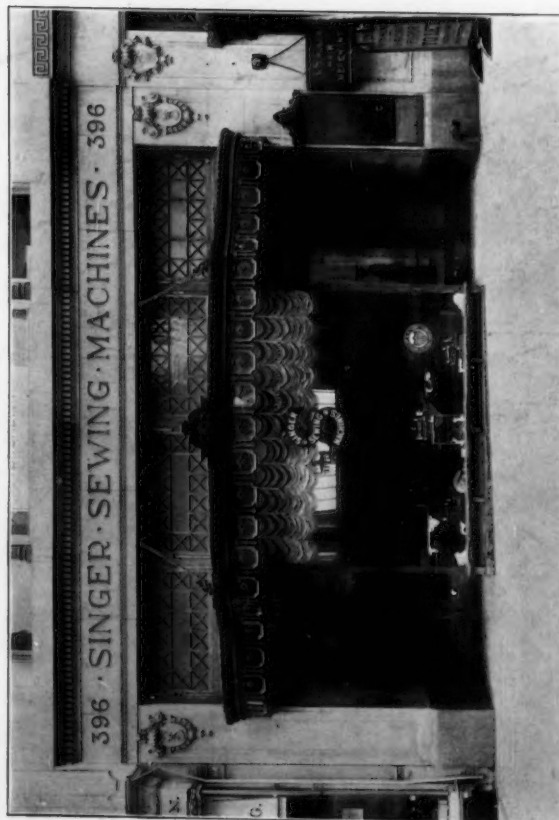
Now has come the marquise, at first over the doorway, later over the entire front. The marquise is a very decorative feature. It is light, graceful, has the charm of the subtle lines of metal and of contrast of material and color. It is naturally placed low, otherwise its object of protection and of shade would be lost. It appears on the transom line, and it can flare like a fan, be pendant like a canopy, be semi-domed like a roof. It is filled with translucent glass, and has a decorative border like an edge of lace. It carries with it all sorts of possibilities in the way of secondary detail, can be supported on delicately wrought brackets, or hung by ornamental chains, can have pendants, or flaunt staffs with bannerettes. It is above everything, gay, light, brilliant, exactly the type of detail to give individual character to a show window. And it is independent, has little or no allegiance to the building, being as obviously distinct from it as an awning. The marquise is, without doubt, one of the most decorative and interesting details which the modern show window has adopted, and its infinite variety and delightful possi-



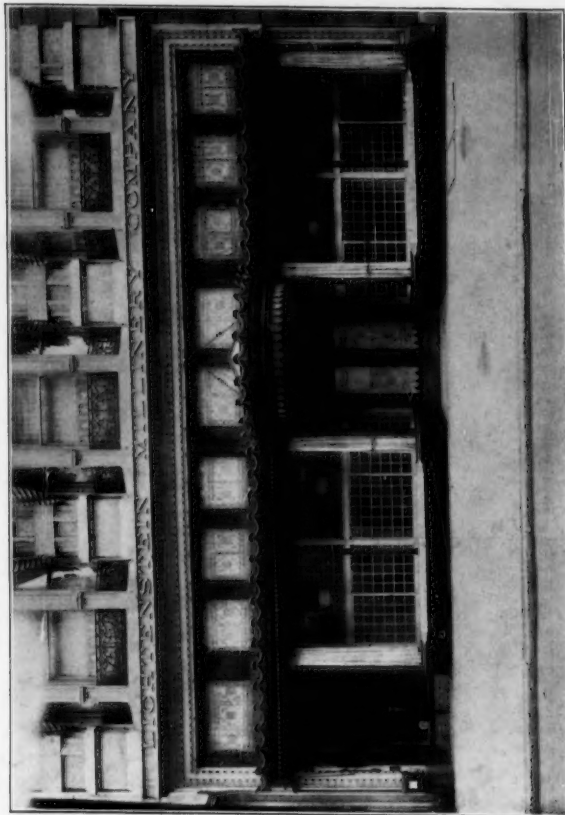
NO. 19. BOYLSTON STREET, BOSTON



NO. 20. FIFTH AVENUE, NEW YORK.



NO. 21. FIFTH AVENUE, NEW YORK.



NO. 22. FIFTH AVENUE, NEW YORK.



NO. 23. FIFTH AVENUE, NEW YORK.



NO. 24. FIFTH AVENUE, NEW YORK.



NO. 25. WALNUT STREET, PHILADELPHIA.



NO. 26. CHESTNUT STREET, PHILADELPHIA.



NO. 27. FIFTH AVENUE, NEW YORK.



NO. 28. FIFTH AVENUE, NEW YORK.



PHIPPS HOUSES, TENEMENT NUMBER 1, EAST 31ST STREET, NEW YORK, N. Y.

GROSVENOR ATTERBURY, ARCHITECT.



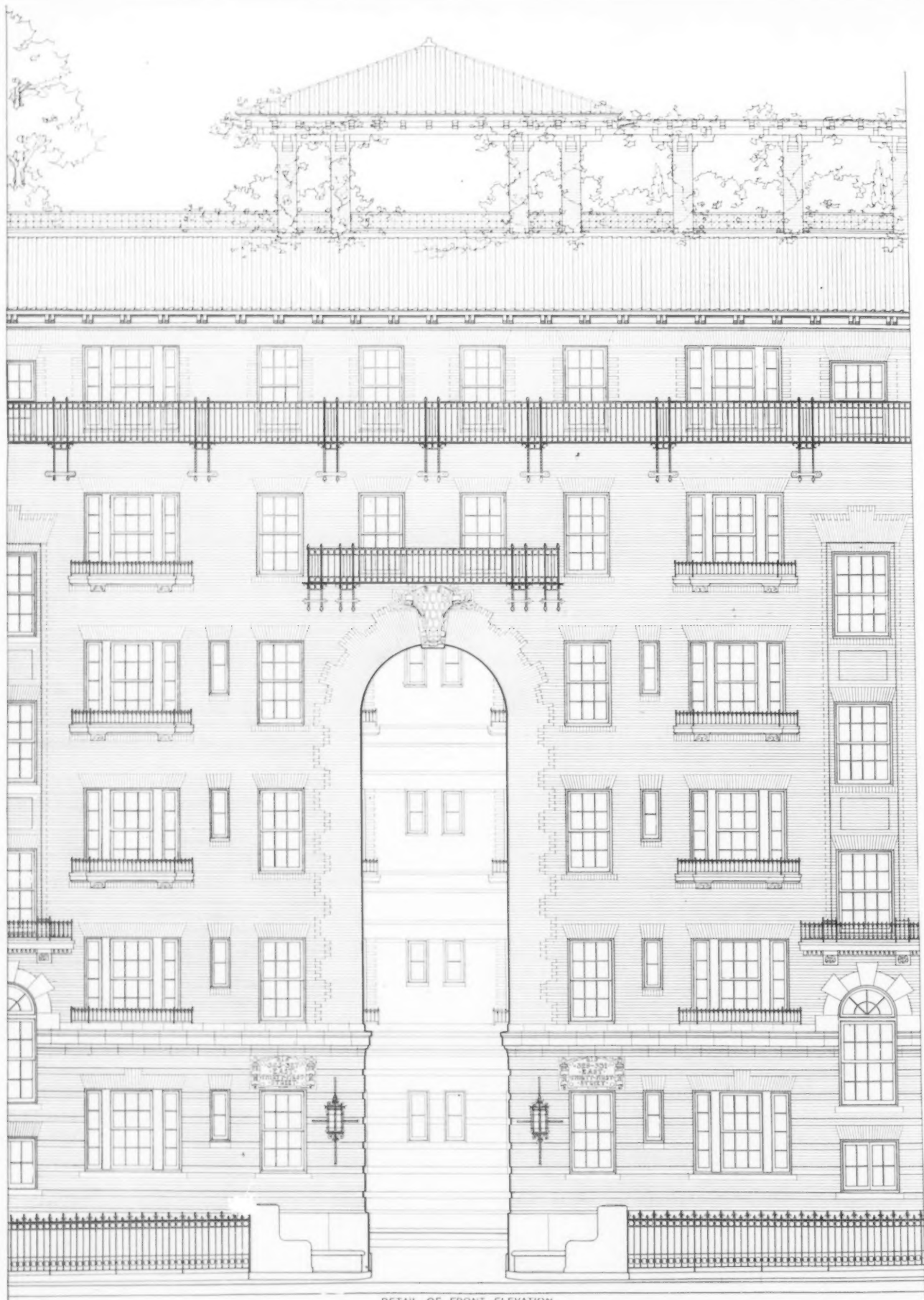
THE ROOF GARDEN.



A VIEW OF ONE OF THE COURTS.

PHIPPS HOUSES, TENEMENT NUMBER 1, EAST 31ST STREET, NEW YORK, N. Y.

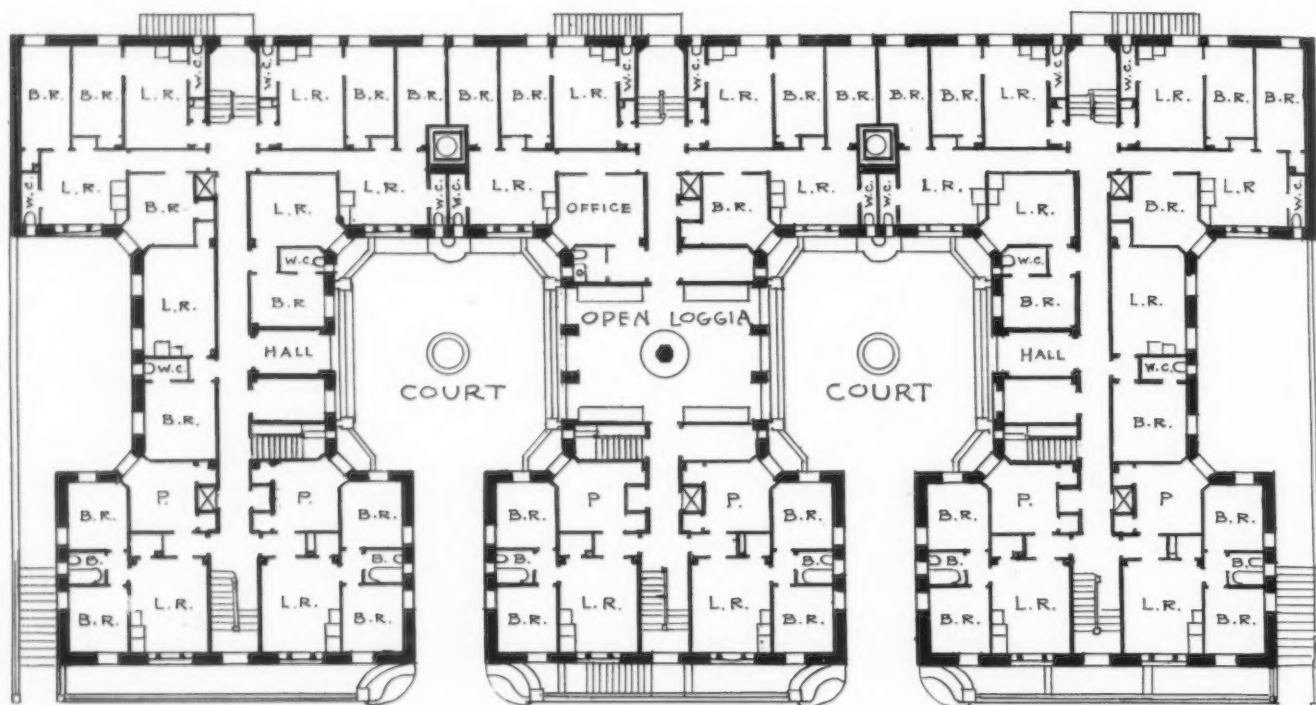
GROSVENOR ATTERBURY, ARCHITECT.



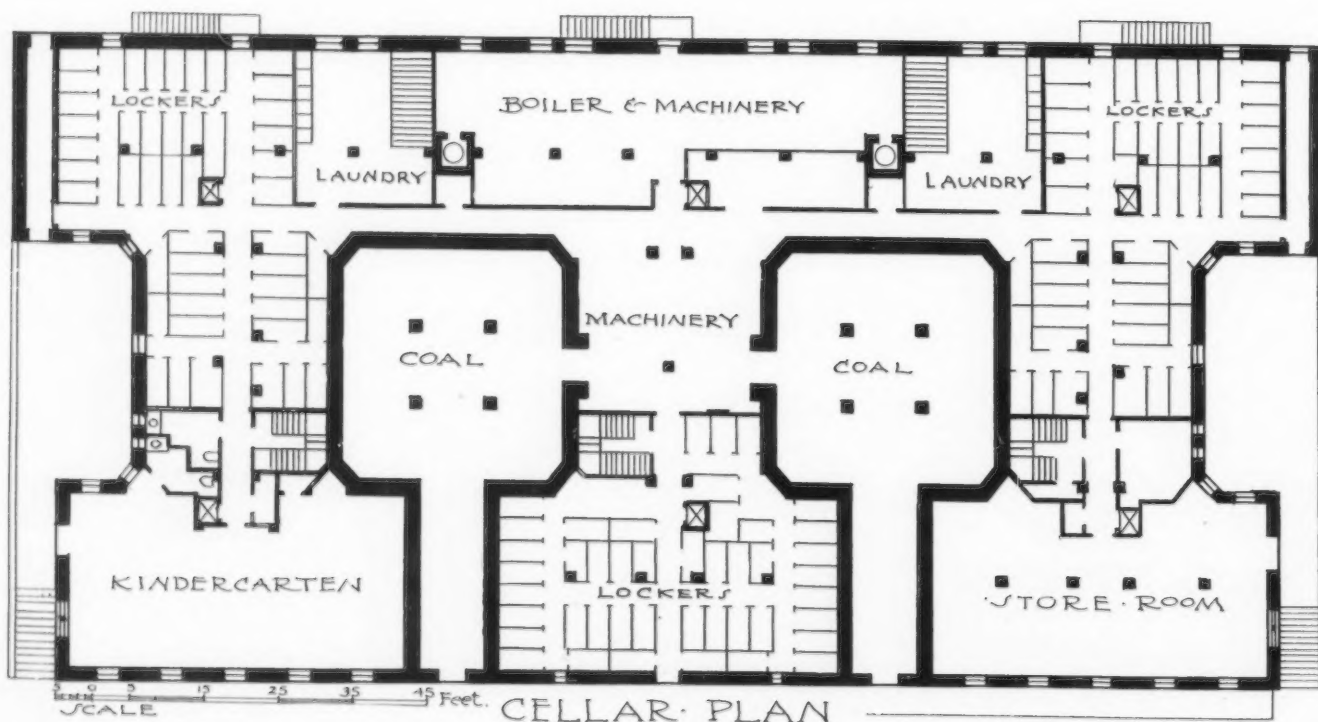
DETAIL OF FRONT ELEVATION.

PHIPPS HOUSES, TENEMENT NUMBER 1, EAST 31ST STREET, NEW YORK, N. Y.

GROSVENOR ATTERBURY, ARCHITECT.

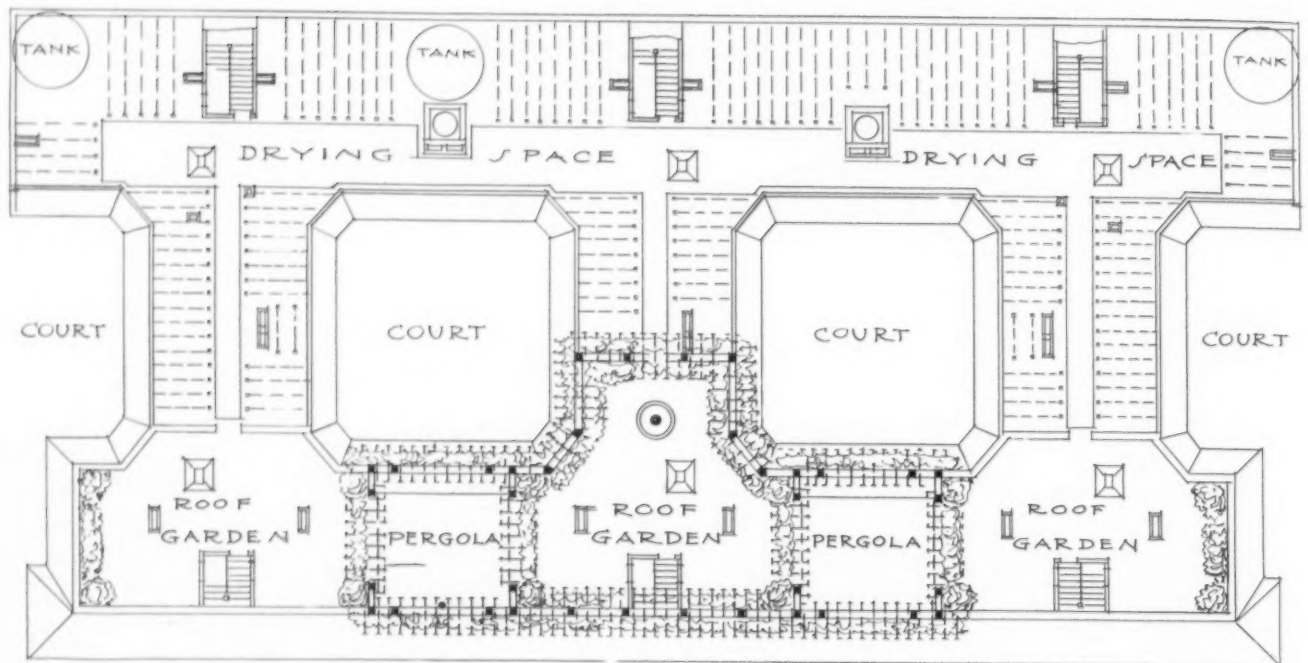


FIRST FLOOR PLAN

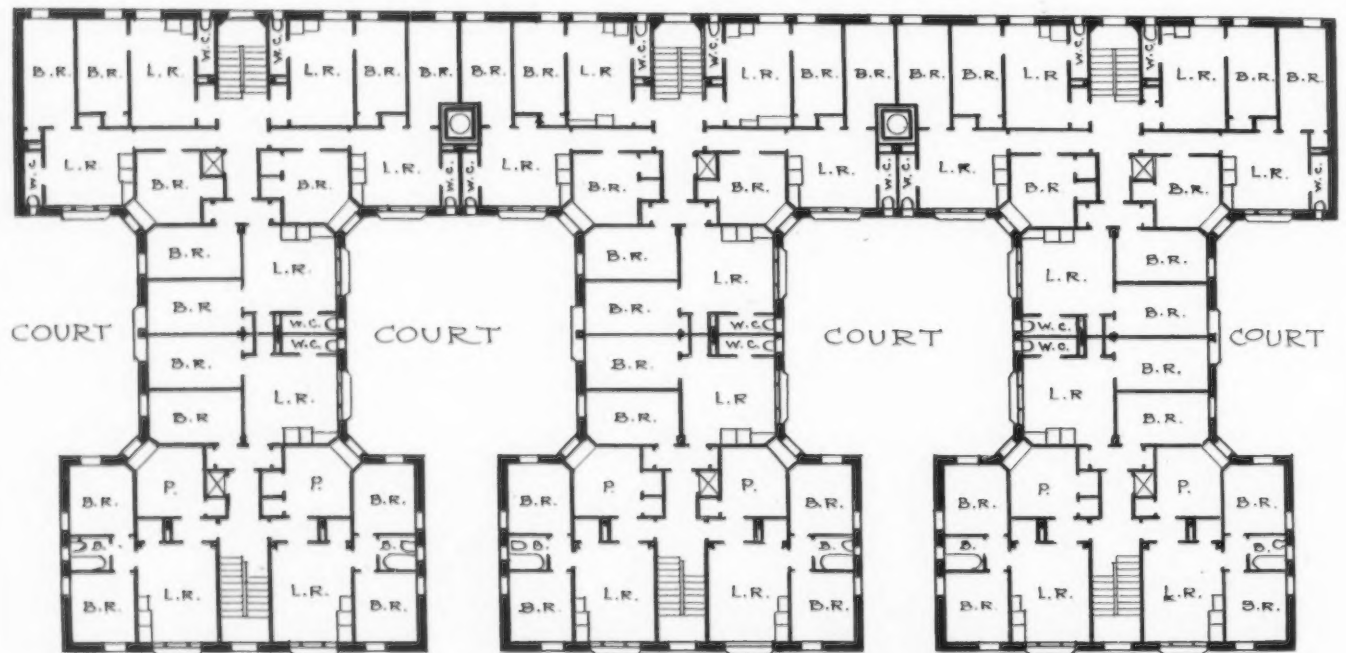


CELLAR PLAN

PHIPPS HOUSES, TENEMENT NUMBER 1, EAST 31ST STREET, NEW YORK, N. Y.
GROSVENOR ATTERBURY, ARCHITECT



· ROOF PLAN ·



· TYPICAL FLOOR PLAN ·

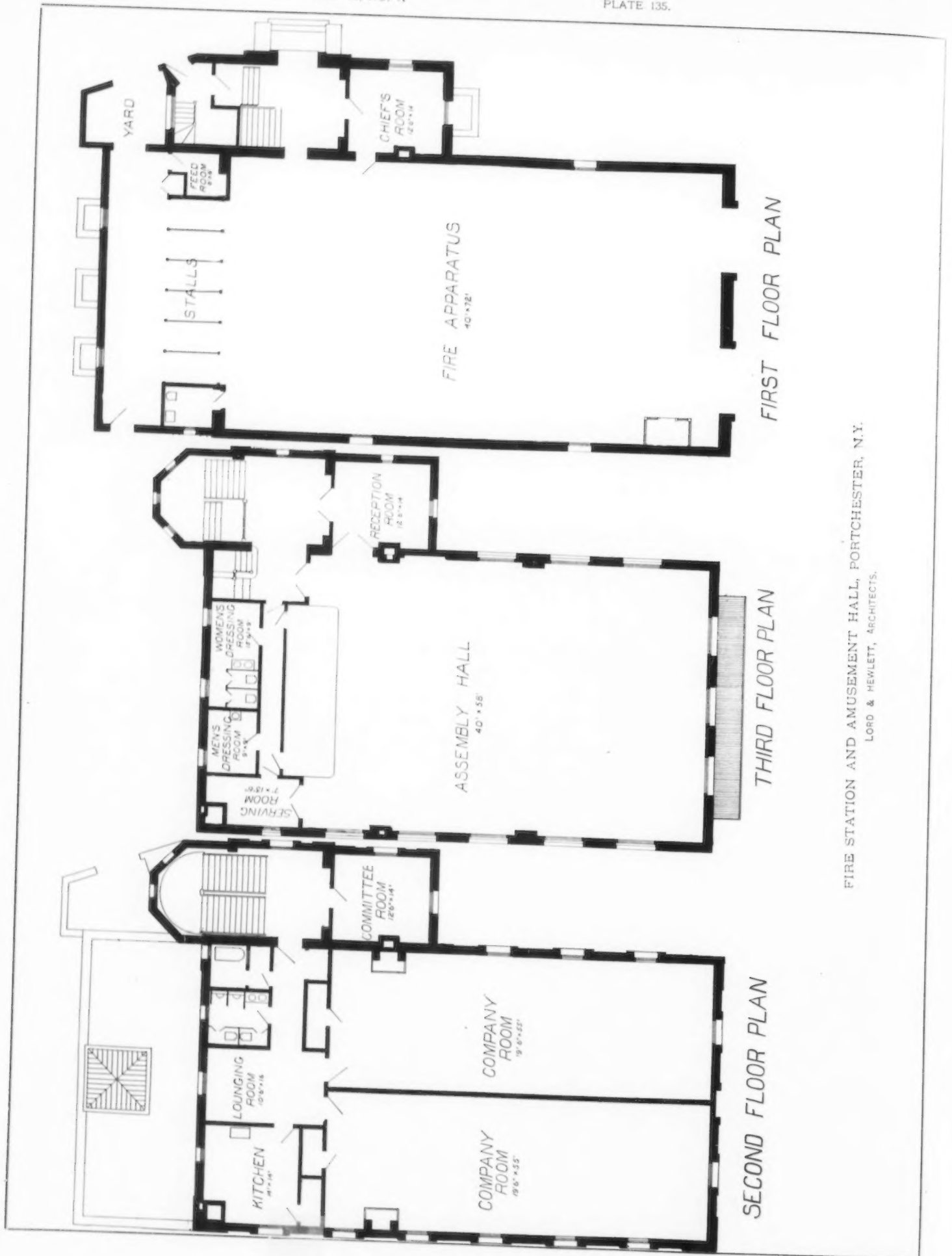
PHIPPS HOUSES, TENEMENT NUMBER 1, EAST 31ST STREET, NEW YORK, N. Y.

GROSVENOR ATTERBURY, ARCHITECT.

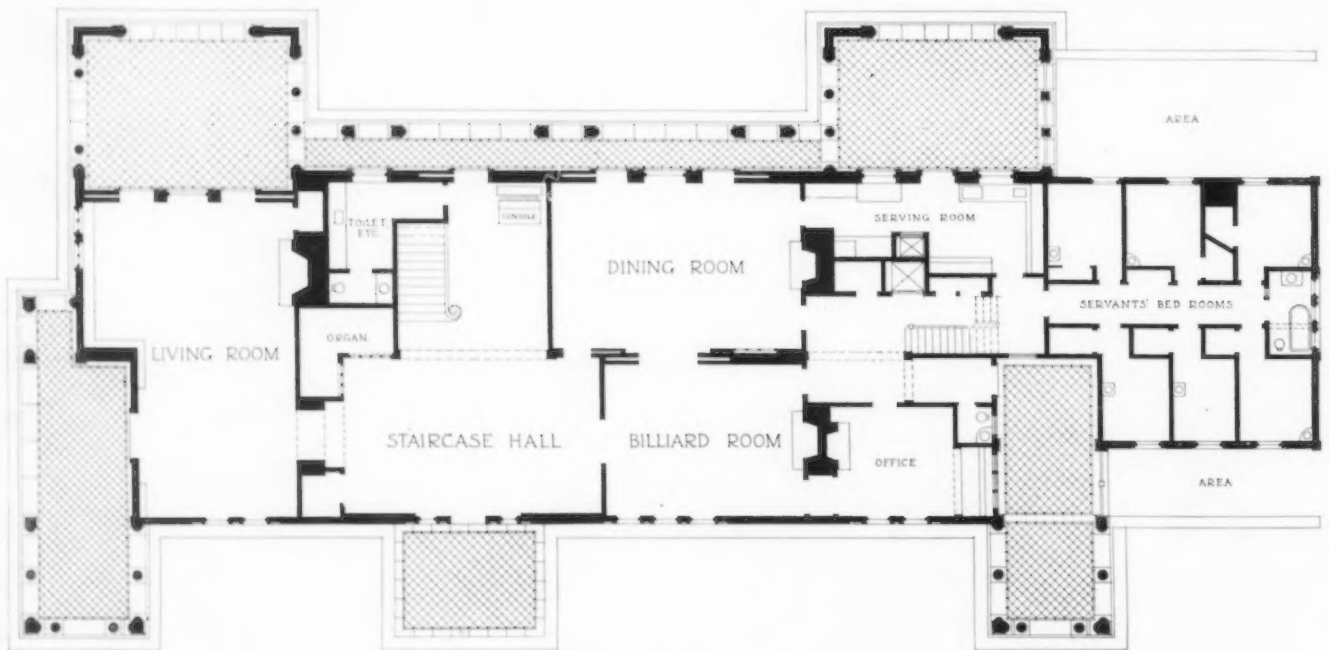


✓ FIRE STATION AND AMUSEMENT HALL, PORTCHESTER, N. Y.

LORD & HEWLETT, ARCHITECTS.



FIRE STATION AND AMUSEMENT HALL, PORTCHESTER, N.Y.
LORD & HEWLETT, ARCHITECTS.

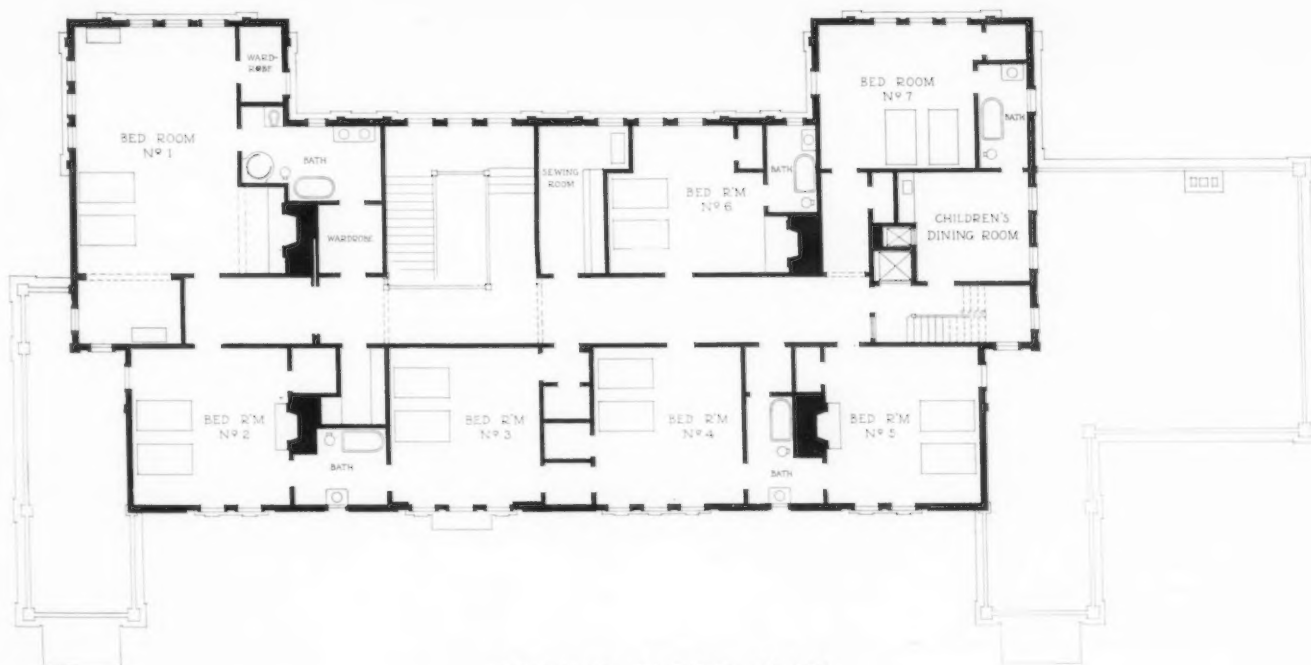


FIRST FLOOR PLAN

SCALE 1/8" = 1'-0"

HOUSE AT GLEN COVE, LONG ISLAND, N. Y.

BABB, COOK & WILLARD, ARCHITECTS.

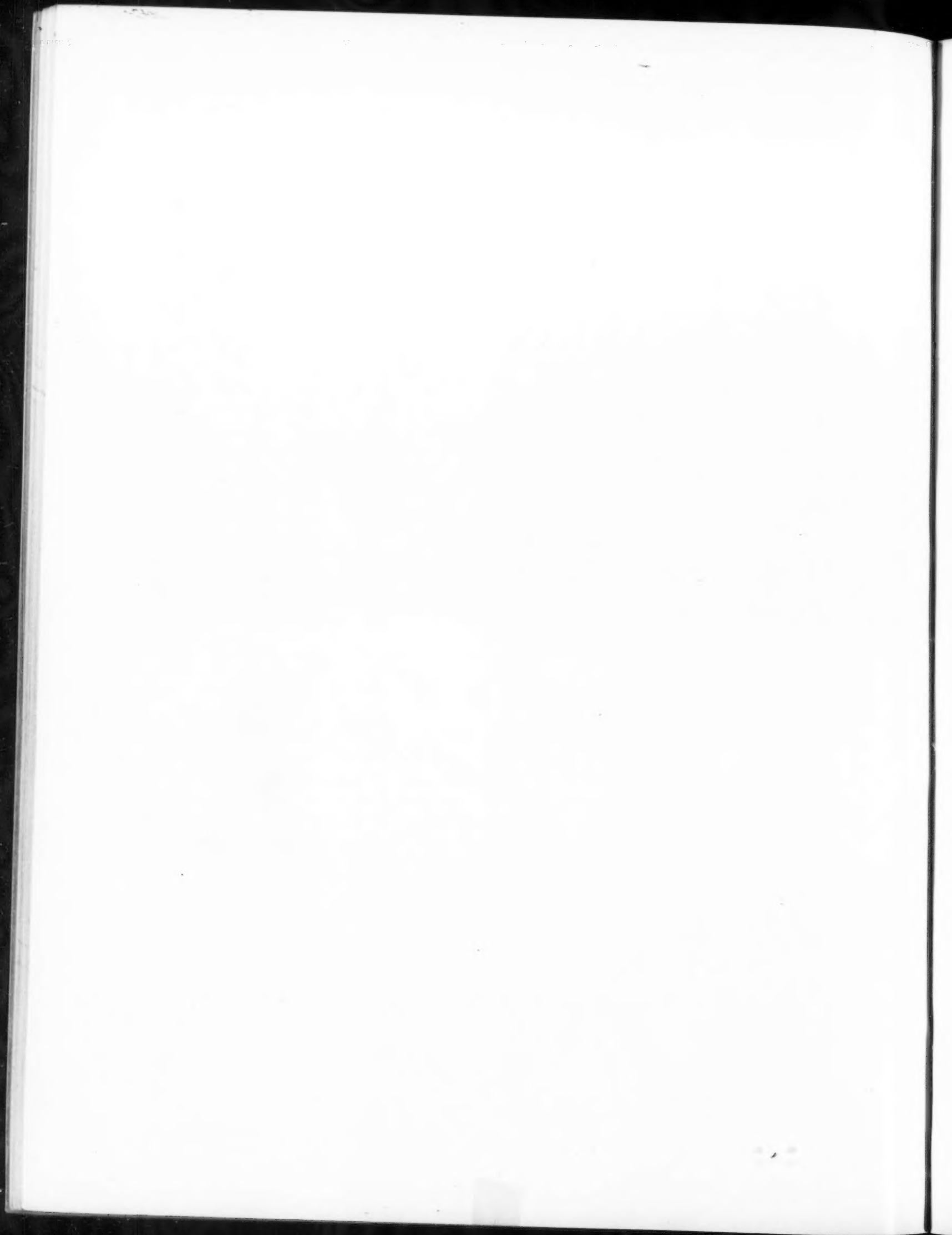


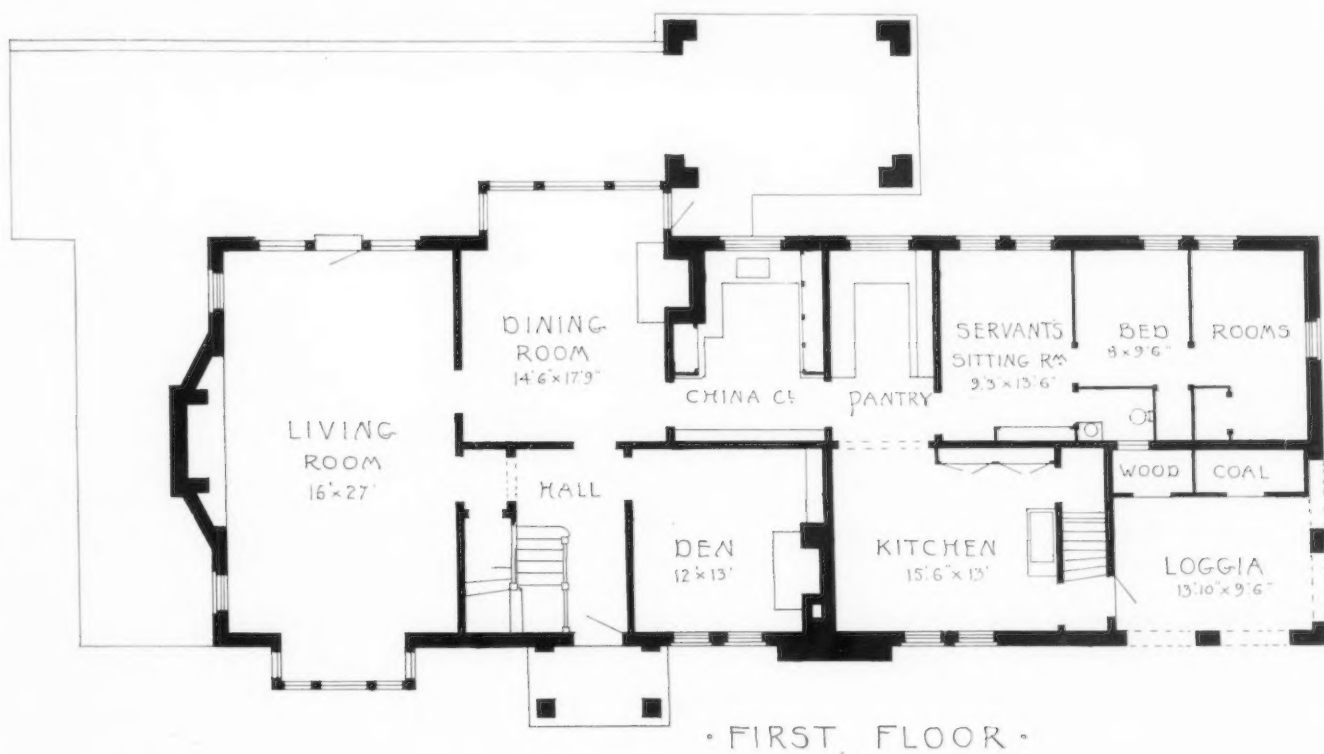
SECOND FLOOR PLAN

SCALE 1/8" = 1'-0"

HOUSE AT GLEN COVE, LONG ISLAND, N. Y.

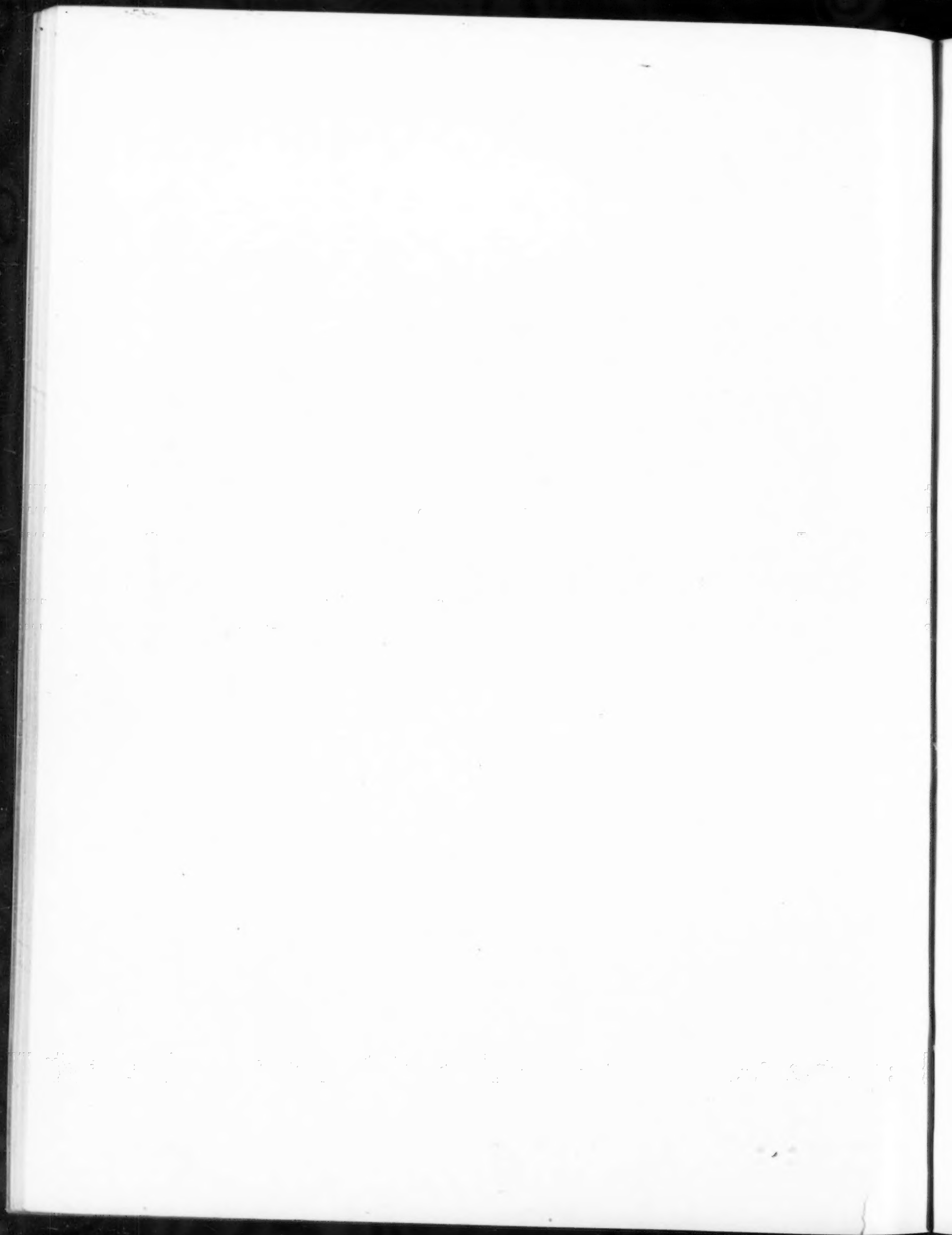
BABB, COOK & WILLARD, ARCHITECTS.

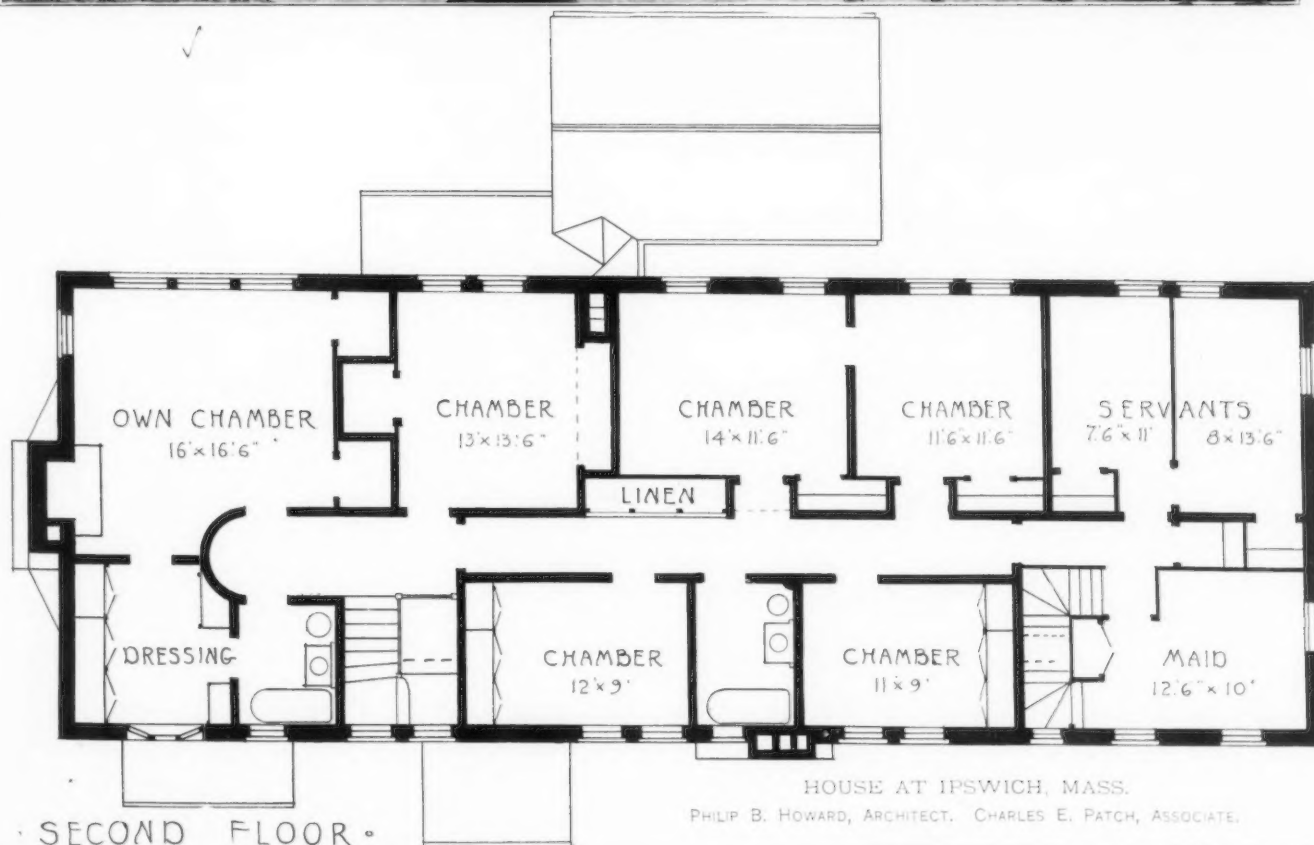




HOUSE AT IPSWICH, MASS.

PHILIP B. HOWARD, ARCHITECT. CHARLES E. PATCH, ASSOCIATE.

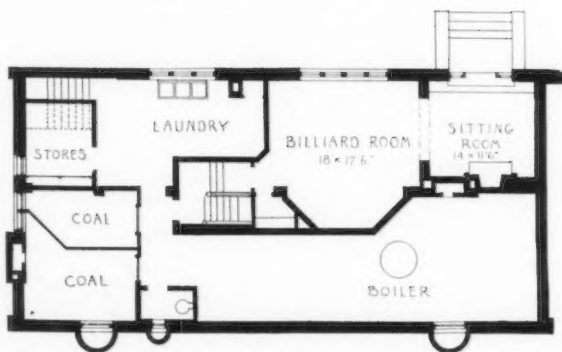
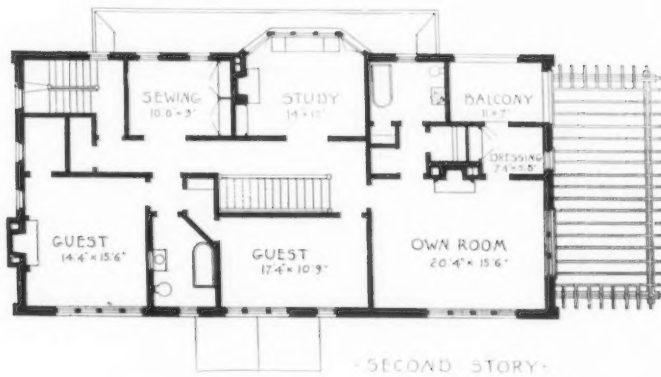
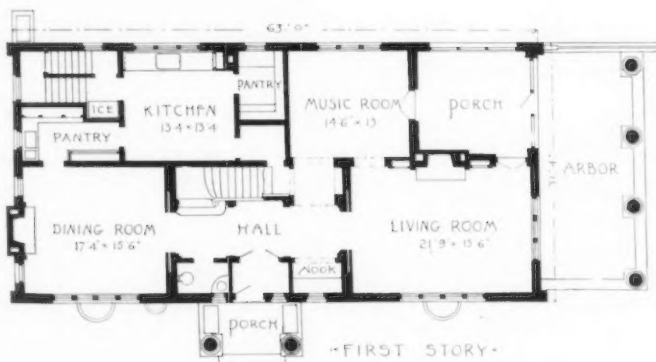




HOUSE AT IPSWICH, MASS.

PHILIP B. HOWARD, ARCHITECT. CHARLES E. PATCH, ASSOCIATE.

7



HOUSE AT EVANSTON, ILL.
PHILLIPS, ROGERS & WOODYATT.
ARCHITECTS.

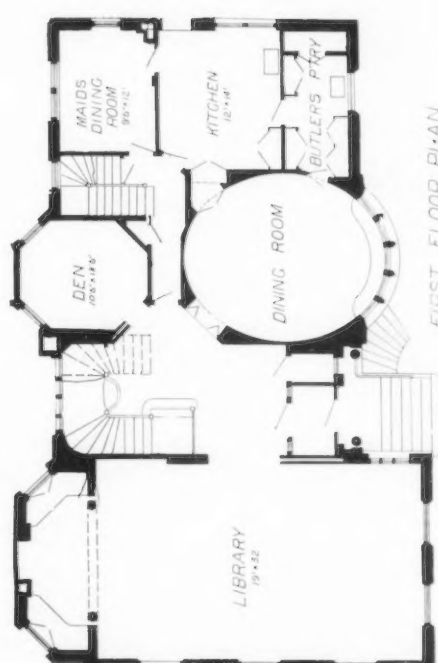
4700



THIRD FLOOR PLAN



SECOND FLOOR PLAN



FIRST FLOOR PLAN

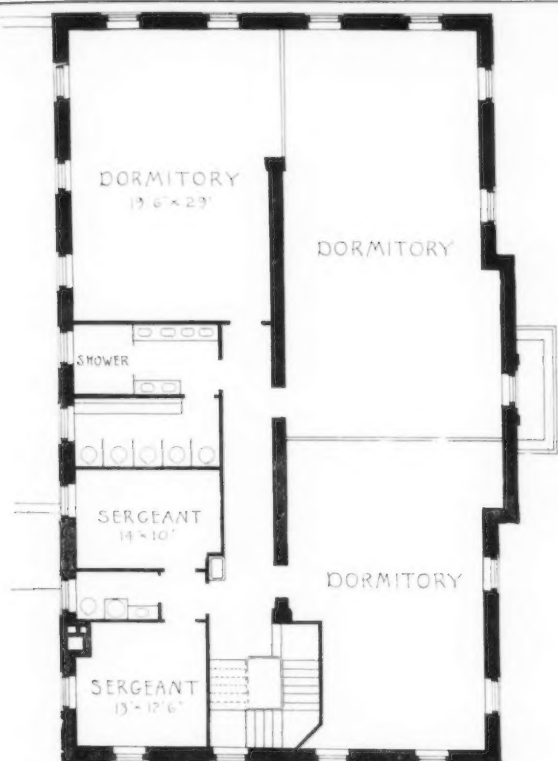
HOUSE AT 71 ASTON STREET, CHICAGO, ILL.
W. CARBYS ZIMMERMAN, ARCHITECT.



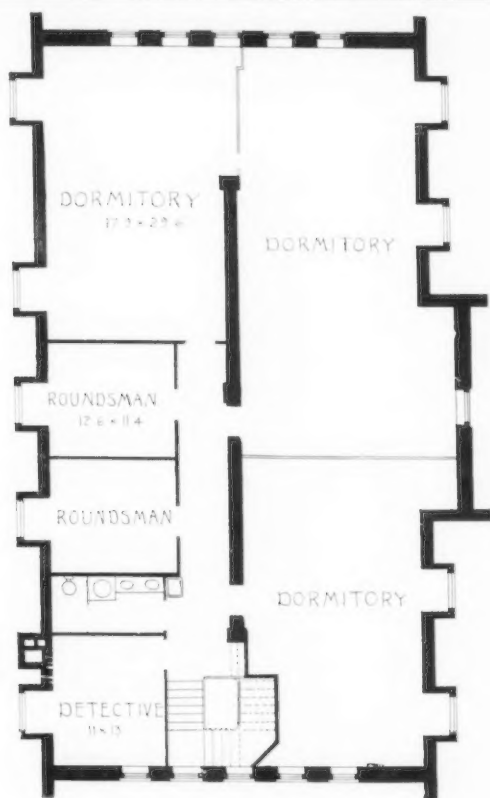


THIRTY-NINTH PRECINCT POLICE STATION, MT. VERNON, NEW YORK, N. Y.
WHITFIELD & KING, ARCHITECTS.

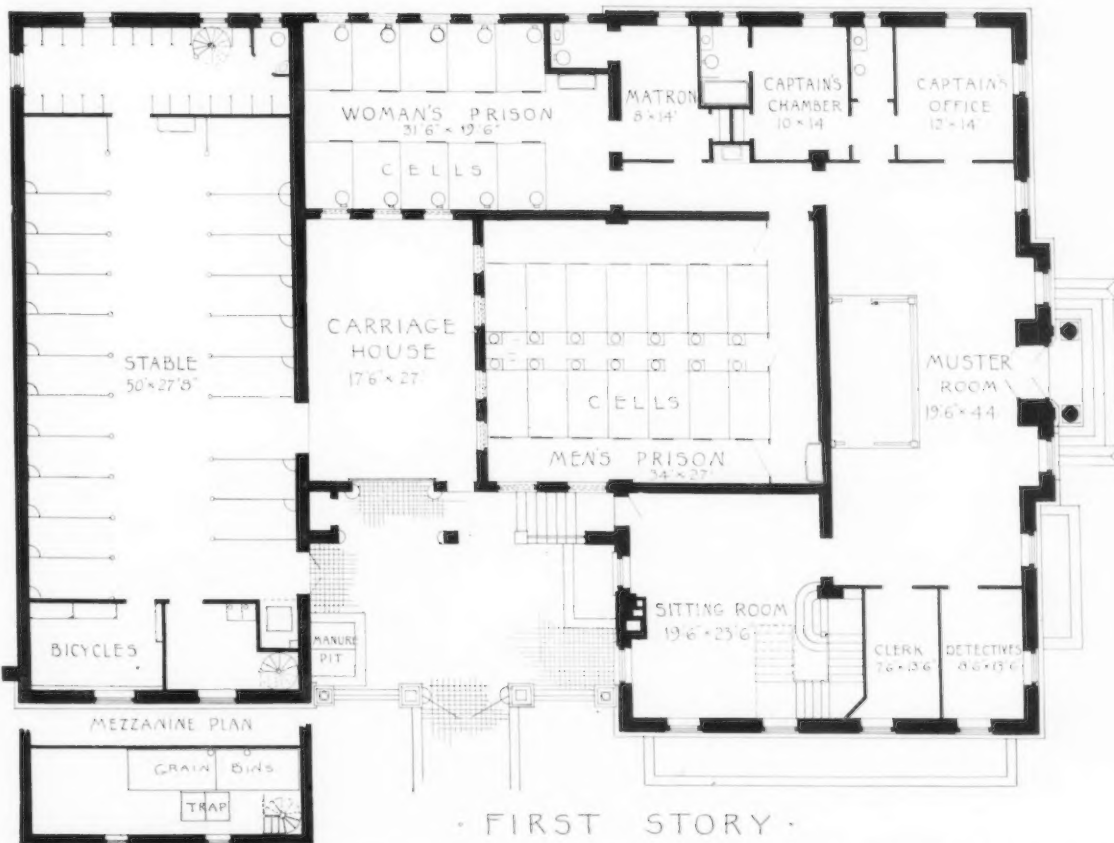
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· SECOND STORY ·



· THIRD STORY ·



· FIRST STORY ·

THIRTY-NINTH PRECINCT POLICE STATION, MT. VERNON, NEW YORK, N. Y.

WHITFIELD & KING, ARCHITECTS.





MODERN SHOPS AT DRESDEN, GERMANY.

FRITZ SCHUMACHER, ARCHITECT.

SHOWING INTERESTING USE OF TILE AND STRUCTURAL STEEL FOR EXTERIOR WALLS.



bilities go far to make attractive an otherwise ordinary first story.

The entrance of the store is important, and the device of recessing the door is frequently adopted. By this means not only a certain sense of invitation to enter is gained, but also side windows are obtained on either side of the entrance. By splaying the entrance, the effect of greater breadth is at once apparent. There also occurs the opportunity for arched treatment over the door and for special treatment of the marquee at this point, either by advancing or by heightening this feature. A vestibule is formed which often has its own gates, which are closed at night and which can be made very attractive and ornamental. The half story above the transom, which is necessarily low studded, has its light increased by glass prisms, or by Luxfer lights, which also can be made decorative. Finally, the whole shop front with its show arranged windows can be advancing and retreating with planes, with bays, and recesses which give great play of light and shade and opportunity for ingenious arrangement of decorative surfaces. Such windows, while often bizarre, have a character in keeping with the sale of bric-a-brac and other confections which at first thought seem fantastic and perhaps puerile, but nevertheless can be made to have distinct individual merit, and if considered merely as decorative and not as necessarily fundamental parts of the structure of the building appear not only justifiable, but excellent.

Certainly the general air of enterprise, and of gaiety of a city street gains by these show windows when they are well designed. At night, the association of electric lights well grouped, and with the light thrown back into the windows by reflect-

ors permits further ingenious design, the possibilities of which have been thus only occasionally considered. As to color, most of the frames of the show windows are in metal, and are therefore dark in tone. Occasionally they are painted light to conform to the general trims of the building. But this is not always advisable, as they are individual and not structural parts of the building. In certain cases, the level of the first story has been dropped below that of the sidewalk. Only the necessity of gaining height would justify this. These windows are at a disadvantage, as passers-by are less likely to step down to such a window than they are to linger beside one on the level with the street. But granted the necessity at times, the solution of the problem has been very well done.

In No. 17 there is a distinct and successful effort to keep the openings well controlled by the structure and at the same time to obtain variety; in fact, these windows are integral parts of the design, not associated parts.

No. 18 is two storied with a very broad recessed vestibule, of which the lintel is brought slightly in advance of

the windows. The second story is divided by transoms and has low arched window heads, which could well have been omitted, as they do not harmonize with the arch of the whole opening.

No. 19 is an architectural colonnade enclosing two stories, with the possibility of the building being, at a later date, increased by additional stories in height. The features are transom lights in both stories filled with prisms, and a recessed central arched vestibule, the detail in all the show window trims, etc., being kept smaller than in the architectural features. The effect is excellent.

No. 20 begins with an unfortunate initial arrangement of doors and show windows, which are as far as possible brought together and into accord by the richness of the marquee. The transom lights are divided in the same manner as those of No. 16, and the design appears to have been made by the same architect. The edge of the marquee is particularly good, — light, graceful and with style. It seems as if it would have been as well to omit the central cartouche in this example, as it does not indi-

cate an axis, for the window space behind it has none.

No. 21 is the next shop front to No. 20, on Fifth Avenue, and has the same general character, the marquee, however, having an interesting plan of curves which is very graceful. The glass lambrequin pendants are especially attractive, and are made materially lighter by their spacing and by the introduction of an alternate motive between the pendants. In this case the axial cartouche is justifiable, as it centers on the show window behind. In all of these examples the angles of the show windows are simple corner trims or strips and make no

attempt to express support: in fact, in some cases the glass is either lapped or beveled at the angles and fastened with clamps. This is quite in accord with the purpose of the window and with the desire already explained to have the windows designed independently of their architectural frame and with smaller detail.

No. 22 has the advantage of a broad façade, but the disadvantage of heavy piers coming down on a very long lintel. It is an admirable example of a design which, if examined, has no adequate supports for the wall above, and yet which gives no impression of instability. This effect is gained in several ways. First, the opening is strongly framed, the frame accented, and the lintel broad and supplemented by a projecting belt course above. Second, the frame is kept on the face line of the bays in front of the line of the piers. Third, the mullioned divisions of the transom story are broad and doubled at intervals and appear to assist in supporting the lintel. Fourth, the plane of the plate glass of the show window is in front of the transom light plane, and, finally, there is a



NO. 29. CHESTNUT STREET, PHILADELPHIA.

series of sashes separating the show windows from the store, and much subdivided on a line with the transom plane. In no case, excepting in the slight show window frame, is a supporting factor carried to the ground, and yet as each plane in which these members are is in advance of the next supporting member above, the structural question is not raised excepting by a mental effort. The mind does not attempt to penetrate the plane, although that plane is transparent. This is an extremely interesting and successful example. Its detail also is good, the frieze alone of the small marquise over the door being somewhat heavy.

Nos. 22 and 24 give examples of comparatively simple windows in one or two planes with simple marquise. No. 24 has the windows advanced, the transom lights leaved both in the main opening and the windows, and a marquise, with rectangular lines throughout, bracketed and hung by chains. The effect is somewhat rigid and stiff.

In No. 23 the pilasters and entablatures are strong and adequate, the light color of the pilaster assisting materially in the effect of vigor. The transom has somewhat too definite a projection.

No. 25 has a rectangular marquise on the transom line suspended by chains and with a delicate *cheneau* of Greek palmettes and with glass lambrequin pendants around its edge. The transom lights are hidden by this marquise. The shop front is two storied, a basement story below the street, and the story with the principal window reached by a flight of six steps with wrought iron posts and rail. These posts and rail give an opportunity for decorative detail which could be still further developed.

No. 26 shows an effort to recess the central portion not only for the door, but in the space above in the transom story. Apparently this was recognized as of poor proportions and a small marquise of no particular value

was crowded into this space to establish continuation of the transom line; also in this case the curved glass *coupé* windows are used. The example is only interesting as indicating a type of treatment.

No. 27 has the marquise on the transom line, but as the transom story or gallery is very low, and the windows undetailed there seems to be no reason why this marquise should have been put in this place,—the space above seems compressed. The panel in the architectural trims is crude, large in scale, and seems very insecure.

No. 28 is excellent of its type; there is no transom, the elliptical marquise is delicate and well designed, and the show window is effective. The individual factor in this design is the doming of the marquise, which by its ribs produces a sense of attractive curves.

No. 29 is of the same type as No. 28, without the marquise, and with a little more attention to detail.

No. 30 is interesting as an example of gain in space in a very narrow frontage by splaying the vestibule, the effect of splay being adopted over the lintel. This is original but not convincing.

In most cases these show windows have been inserted in old buildings, and have therefore been hampered by previous requirements, and when they have been made

the most successful they have been treated as details of a single opening, which opening has been strongly framed and linteled. Wherever the show window has been designed, at the time when the building was designed, architectural supports have been incorporated in the first story, leaving ample space for the windows between them. Such windows and first stories are those of the Gorham and Tiffany Buildings in New York, and naturally these are of an ideal character. But of the examples shown in these articles, Nos. 11, 21, 22 and 23, deserve especial commendation.



NO. 30. BOYLSTON STREET, BOSTON.



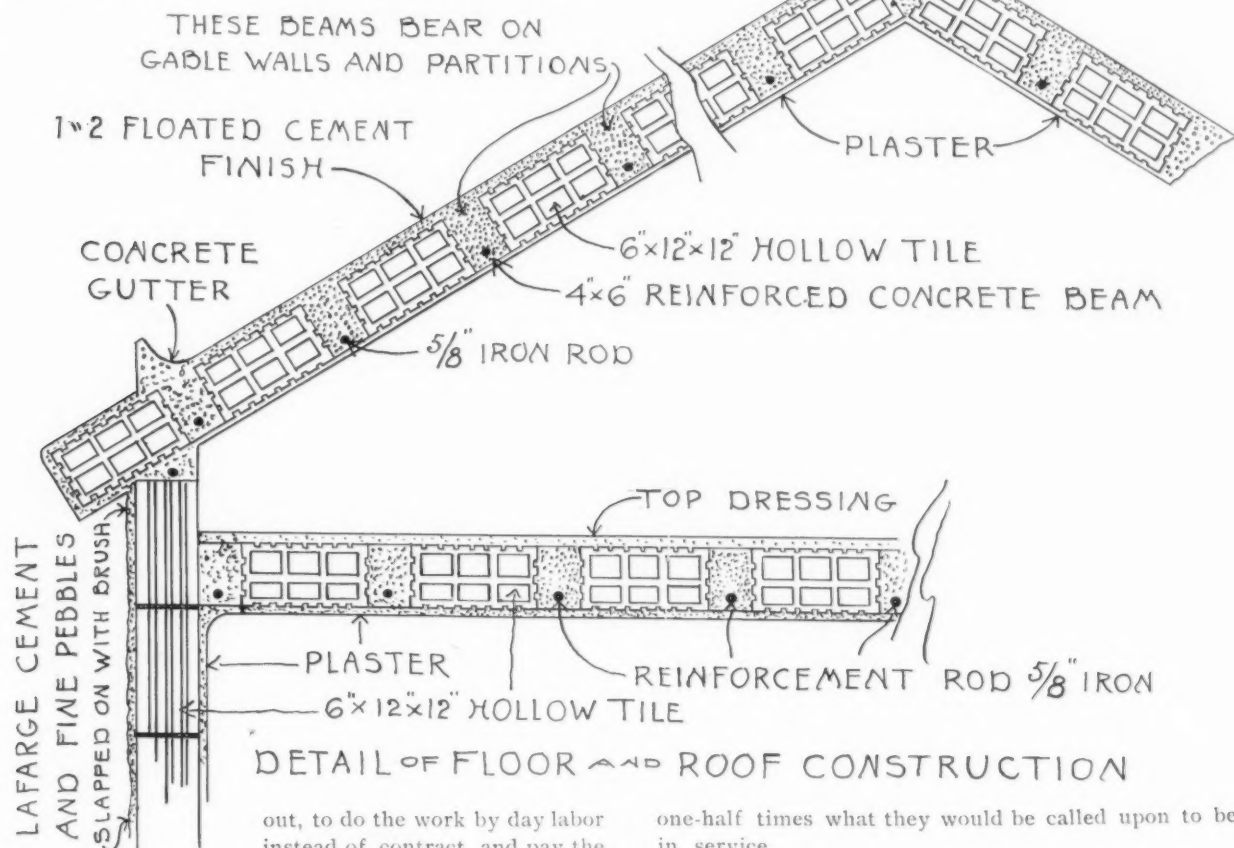
Inexpensive Houses of Fireproof Construction.

THAT the cost of a fireproof house built entirely of hollow tile is reasonable has been demonstrated in two buildings recently put up in Briarcliff Manor, a suburb of New York. Designs were prepared for an eleven-room house, also a small post-office with an apartment on the second floor, both of the familiar wooden frame type. Bids for their construction of wood were considered high, and alternate bids using concrete walls and wooden floors were asked for. As these second bids were even higher than the first, it was decided to use hollow tile through-

between, all covered with a layer of cement, in which nailing strips for securing the wood top floor are embedded.

Great ingenuity is used in this floor construction, for where a reinforced beam bears upon the side walls, a hollow tile block is omitted from the wall and the concrete of the beam is tamped in to fill the space completely. This gives an excellent tie between the beams and walls and also increases the bearing area of the beams upon the walls materially.

A large section of floor was tested with a dead load of 150 lbs. per sq. ft. The deflection was almost nothing, although both floor and supporting walls were loaded to about two and



out, to do the work by day labor instead of contract, and pay the builder ten per cent as his commission.

The actual cost (including builder's ten per cent) of these buildings, also bids on their construction using wood or concrete, are as follows:

	House	Post Office
Wood	\$6,000	\$7,000
Concrete Walls and		
Wooden Floors	6,600	8,900
Hollow Tile	6,500	6,500

The illustrations show clearly the construction and arrangement of the house. Its exterior is finished in stucco with pebbled surface, a treatment which harmonizes exceedingly well with its simple and massive outlines.

The outside walls are 8 in. x 12 in. blocks 6 in. thick, and the partitions are of the same size blocks 3 in. thick. Floors and roof are of the combination type, 4 in. x 6 in. reinforced concrete beams with twelve hollow tile blocks

one-half times what they would be called upon to bear in service.

The stairs are built up of hollow tile blocks. Each tread is composed of several blocks, held together by steel rods embedded in concrete within the cavities of the blocks. Treads of this form are readily made by simply piling the blocks on end one above another, placing the rods through them and pouring the cavities full of concrete. Lintels over the doors and windows may be quickly and cheaply made in the same way.

Windows and door frames are secured in place by screwing 2-inch log screws into them and allowing the screws to project into the blocks of the partitions or walls. As the blocks are laid up, concrete or cement can be filled in to completely surround the screws and thereby anchor them to the wall.

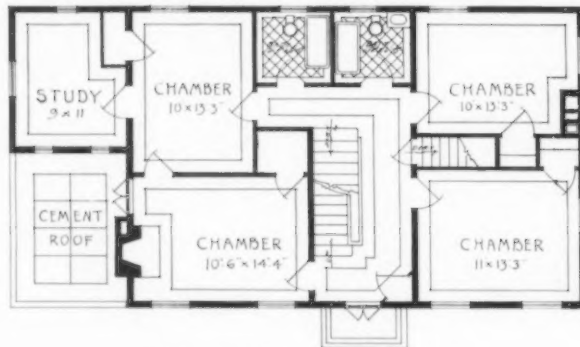
Conduits for electric wires are embedded in the cement floor covering, and carried in the vertical walls through the cavities in the tiles.



COTTAGE, BRIARCLIFF MANOR, N. Y.



POST OFFICE, BRIARCLIFF MANOR, N. Y.



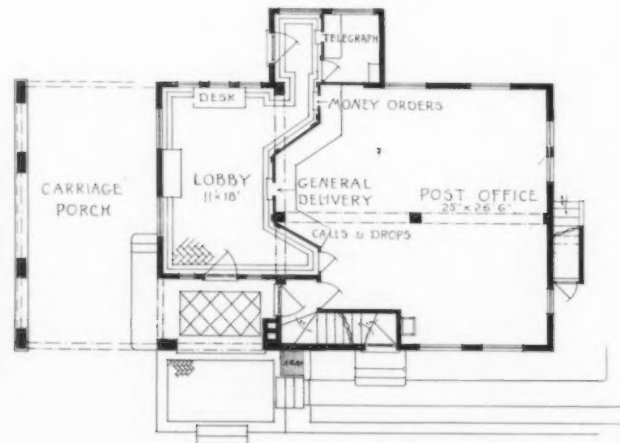
SECOND FLOOR PLAN OF COTTAGE.



SECOND FLOOR PLAN OF POST OFFICE.



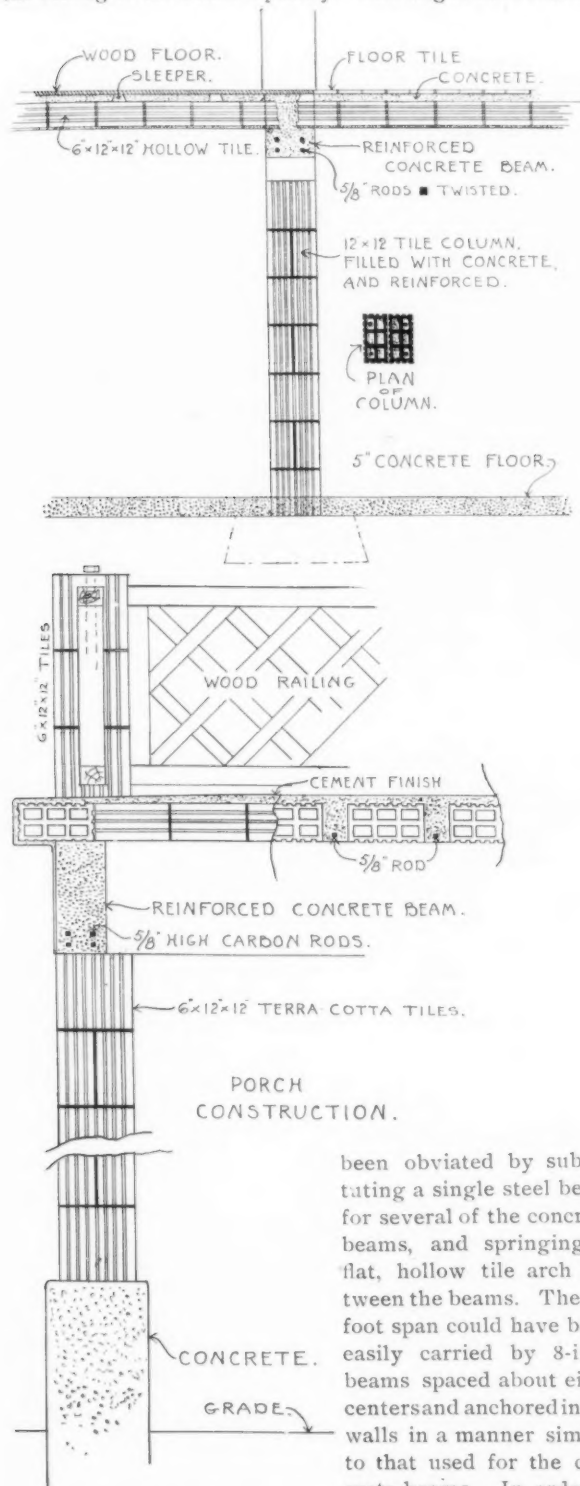
FIRST FLOOR PLAN OF COTTAGE.



FIRST FLOOR PLAN OF POST OFFICE.

INEXPENSIVE HOUSES OF FIREPROOF CONSTRUCTION.
Robert W. Gardner, Architect.

Necessary soil and vent pipes for the plumbing are brought up exposed through the butler's pantry, and some of the piping for the bathrooms is exposed upon the ceiling of the butler's pantry. This might have readily



been obviated by substituting a single steel beam for several of the concrete beams, and springing a flat, hollow tile arch between the beams. The 14-foot span could have been easily carried by 8-inch beams spaced about eight centers and anchored in the walls in a manner similar to that used for the concrete beams. In order to provide ample wall support for the steel beams the blocks in the walls or partitions below their points of support could be entirely filled with concrete, forming a column to the foundations.

The Phipps Model Tenement Houses.

THE site upon which this first group of buildings is erected is a plot situated on the north side of East 31st Street, near First Avenue, New York City, and the relative number of two-room, three-room and four-room tenements, as well as certain other features desired by the trustees, and as far as possible carried out in the design of the buildings, were largely determined by the character of the population and the tenements found in the surrounding neighborhood.

The plot has a frontage on the street of one hundred and eighty feet, with a depth of ninety-eight feet nine inches, and the general scheme of the building is that of three similar units, each with sixty feet frontage, six stories and basement in height, and enclosing two entrance courts opening through archways to the street.

The four hundred and twenty-seven rentable rooms contained in the entire building of three units are arranged in one hundred and forty-two suites, containing from two to five rooms, the larger apartments being placed on the street front and corners, and the smaller suites, opening on the courts and yards of the building.

Of the one hundred and forty-two apartments, forty-three are two-room suites with toilet and shower; sixty-three three-room suites with toilet and shower; twelve are four-room suites with toilet and tub baths; sixteen are four-room suites with toilet and shower; and eight are five-room suites with toilet and tub baths. The percentage of the various suites is as follows: thirty per cent, two rooms; forty-four per cent, three rooms; twenty per cent, four rooms, and six per cent, five rooms.

All the tenements are supplied with steam heat, hot and cold water and gas; and every suite has a toilet with either a shower or tub bath, and is equipped with a gas range, two wash tubs, a kitchen sink, closets and dressers.

In connection with the accompanying plans and illustrations, it may be of interest to note the following respects in which the first of the Phipps Houses differ from most of the existing model tenements in New York, and will, therefore, be more or less experimental:

1. The doing away with all closed interior courts, such as are found in almost all tenements previously erected, by their connection through an archway to the street.
2. The attempt to use this space, usually devoted to purposes of light and ventilation only, both as entrance courts and as social centers; in place of the street curb, particularly for children; and, secondarily, as a means of popularizing the rear tenements by giving them an outlook more nearly like those in the more fashionable front portion of the building, and giving both of these social hemispheres an equally attractive access.
3. An effort to avoid in both court and exterior treatment, as far as possible, the barrack-like effect, ordinarily the result of a great number of apartments arranged economically in one large building.

4. The sacrifice of a considerable amount of rentable space for the sake of a more than usual degree of privacy of living in all apartments by the insertion of private vestibules and hallways wherever required, so as to avoid the necessity of entering any room by passing through a bedroom or even through a so-called parlor, which latter is ordinarily the case, even in "model" tenements.

5. To the same end, the insertion of the simple shower in combination with the toilets in every apartment where baths are not otherwise provided—even in the two-room suites, for example—so as to do away entirely with all public conveniences of this sort, heretofore habitually put in groups in the basement or on some of the lower floors, and the subject of much abuse, not to say hygienically dangerous.* These showers consist of a spray nozzle, supplied with hot and cold water, set directly in the side wall about five feet six inches above the floor, pointing down at an angle of about forty-five degrees, so as to strike a person of average height on the shoulders. This permits their use by women without wetting the hair; and striking the wall at a downward angle, the splash is considerably reduced.

6. A considerable increase in the amount of window surface in the majority of rooms, particularly in the living rooms, in which a central double hung window is flanked on either side by a narrower casement for use in summer. These casements, when open, give the entire benefit of the window opening instead of one-half, as in the case of the ordinary weighted window.

7. The provision of wide exterior sills outside of such windows, with low iron rails, as a place for the setting of plants, and as a useful shelf for objects desired to be kept cool in winter.

8. The use of one-half of the roof as a roof garden and the provision of two permanent pavilions with solid roofs, for the purposes of protection, both day and night,—where tenants may sleep in the oppressive heat of summer.

9. The tapping of the ordinary vent flues required for the gas ranges at the ceiling in each living room, for the purpose of giving at least a compulsory minimum amount of ventilation for the living room, each room having its own separate flue.

10. The installation of electric conduit, with a view to the use of electricity for lighting purposes, whenever its cost shall be equivalent to that of gas, and a suitable type of "demand meter" found,—that is, a meter arranged to give automatically a certain amount of electricity, when a coin is dropped into the slot,—with the possibility, in such an event, of doing away with leakage and odors, and the very great vitiation of air in rooms illuminated by gas.

11. The arrangement of rooms and suites so that so per cent of all the apartments in the building have through draughts between courts, yards or streets, and the avoidance of all small shafts, recesses or re-entrant angles in the plan of the building.

12. The provision of a kindergarten, or play-room, accessible from the street, as well as from the tenement, for the use of the tenants or kindergarten associations desiring to conduct their work in the building.

*The cost of this simple contrivance was about \$16, in addition to which a certain amount of additional waterproofing of the floor was necessary.

Mr. Phipps in his letter to the men whom he asked to constitute his original board of trustees, says:

"I propose to organize a society for the purpose of building tenement houses in the city of New York, preferably in the borough of Manhattan, if it can be done advantageously, but if land be found too high, or if building conditions are such as to threaten undue cost of construction or unreasonable delay, then in the other boroughs of the city or elsewhere.

"I propose to give one million dollars for this purpose. I expect the tenements to be so planned as to earn about four per cent on their cost, after allowing a proper amount for their maintenance and repairs. I intend to have the earnings accumulate and to be used from time in erecting more tenements,

"My wish is that the rooms should not be rented at a price below the market rate. I do not wish to discourage individual investors from building tenements on a purely business basis. To do so might check building operations, raise rents, and, in the end, prove injurious to the working people whom I wish to aid and who must rely in so large a measure on building for purely business reasons to provide them with homes."

Thus, under the provisions of Mr. Phipps' donation, each building erected has the reproductive power characteristic of a living organism, and becomes, within a short period of years, the father of a new generation of model tenements.

Starting with three buildings, which we may assume to represent the original investment of the one million dollars donated by Mr. Phipps, giving a total housing capacity of some two thousand people, the Phipps Houses, if their cumulative earnings be devoted continuously to the acquirement of new land and buildings, will, in the days of our grandchildren, very probably number a round hundred buildings, housing no less than sixty thousand souls, and covering, if grouped together, some fifty average New York city squares.

Although this is clearly the policy intended, to avoid certain obvious dangers and as a general precaution, it is not made obligatory upon the trustees who are actually given the power to distribute the income among benevolent and charitable institutions.

While the model tenement problem in New York is, under present laws and conditions, probably near the crystallization point with respect to economy and efficiency of plan, their being in this respect surprisingly little margin for improvement, its solution in the matter of construction and decoration is undoubtedly far from being reached. While in the last analysis of such a problem these two elements should doubtless be synonymous and result in a building that will produce a decorative effect through ornamental construction, without constructed ornament, the model tenements erected so far have almost universally failed to express externally the "home" idea, which seems such a vital element in any proper definition of a model tenement. In the matter of interior arrangement, and practical conveniences, it is much more nearly realized, but its architectural expression is, as a rule, institutional, if not barrack-like and hopelessly dreary.

And it is more than a question of the influence of the aesthetic, which we are so apt to assume as an attribute of education and wealth and not of nature, recognizing it in its artificial and less healthy phases where we ignore its cravings and deny its gratification in the masses in whom its potency for good is really greatest and most extensive.

Editorial Comment and Selected Miscellany

ARCHITECTS' NAMES.

IN every daily paper there are reports of social gatherings, civic functions or public events, in connection with which will be published the names of officials, committeemen or even just plain citizens, the newspapers seeming to delight in associating some names with a news item whether it be a runaway match, a reunion of the Smith family, or the launching of a motor boat. But when it comes to the matter of a work of art, to a notice of a public building, to a description of some architectural or artistic success, it seems as if our daily press is determined to wholly avoid the use of certain names and ignore, as completely as possible, the architect, the builder and those who are really responsible for the work. Indeed, it seems almost as if the more pronounced the architectural success, the less willing are the papers to associate it with any name. Entertainment committees, reception committees, committees of ladies, even sextons' names, appear to have a legitimate and welcome place, but the architect who may have worked for months and produced a genuine addition to civic beauty and to municipal art, is conspicuous by his absence. Occasionally, we find an editor who is frank enough to say that he does not propose to advertise the architect. The unfairness of it all does not seem to appeal to any of our daily papers. But even aside from a question of whether it is or it is not advertisement, the papers are equally blind to the fact that the name of an architect and builder, associated with the building is a matter of genuine interest to a great many people. Where there are a dozen who would watch for the name of the chairman of the

building committee, or the ladies who are to furnish flowers for the event, there would be a hundred who would have a direct personal interest in knowing who is the builder or who is the architect; and as a matter

of news for the public, leaving aside entirely the architect and his feelings, it ought to be an accepted fact that in any printed description of a building, the name of the architect and builder is of more importance than any other one single item.

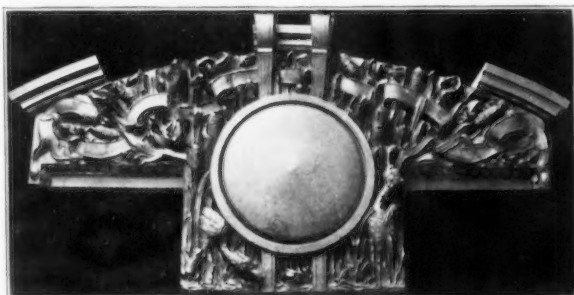
There is a deeper reason, however, why the name of the creator of a piece of architecture should be made public in connection with every reference to a building. Architecture is too closely connected to the life and the growth of civilization to be disregarded, and the extent of public appreciation of good architecture is, after all, a pretty precise index of the measure of civilization and culture. A disregard of the personal element in our architecture implies a lack of appreciation of what architecture really is, a lack of

interest in architecture as a creation, and an unwillingness to recognize the force of individual effort in the development of our national growth. To that extent the action of our newspapers, though often unthinking, though generally arising from mere neglect or oversight on the part of uninformed reporters, rather than from any deliberate intent to slight, indicates a lack in our public sentiment and appreciation, which ought to be remedied. The public has a right to know who is responsible for these buildings. The architect has a right to have his creations recognized and known as such, and if they are wrong or bad he should receive in his own name the onus and the blame, just as when they are right, he should receive the credit and the praise.

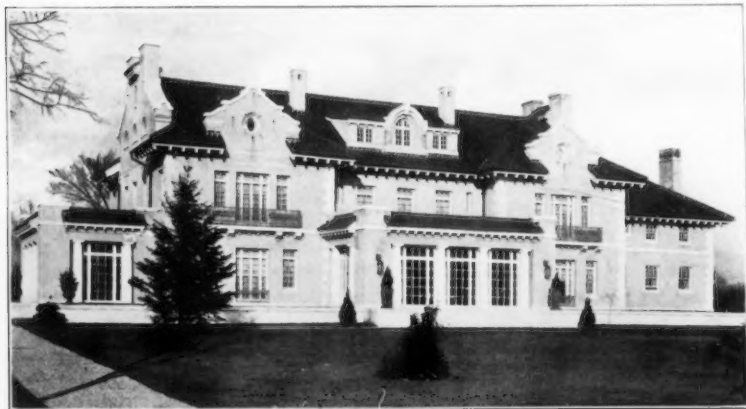
The remedy is in the hands of the people themselves. The newspapers are not run as opportunities for spite against artists or architects, but to meet the demands of the people, and if the readers of the daily press would take the trouble to write to the papers when the name of an architect does not accompany that of the building, and ask for it as a matter of public interest, a sentiment would soon be manifested that would tend very greatly to



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Porter & Son, Architects.
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Made by Atlantic Terra Cotta Co.

the raising of the standard of appreciation. It is not a matter of advertisement, nor merely a matter of individual justice, but it is a question of the public being able to interest itself intelligently and discriminatingly in the work of those who are writing, in stone and clay, the history of the land.

AN ADVISORY BOARD OF ARCHITECTS.

THE street railway system of the city of Boston is under the control of a single corporation known as the Boston Elevated Railway Company, which leases the subways and, in addition to its surface lines, has built and operated a number of elevated structures circling the



HOUSE AT WARREN, PA.
E. A. Phillips, Architect.
Roofed with Green Glaze Tile.
Made by Cincinnati Roofing Tile & Terra Cotta Co.

business portion of the city and reaching out toward the suburbs. At the North Union Station a work of considerable magnitude has been under consideration for some time, involving the construction of a large elevated station, a long viaduct reaching towards the west through the streets and a causeway on the down stream slope of the Charles River Dam connecting Boston and Cambridge. In the designing of these elevated structures the Railway Company has taken a stand which is deserving of great praise. It was desired not merely to mitigate the appearance of these structures but to make them worthy additions to the architectural interest of the city, and the Railway Company, with the advice of the Boston Society of Architects, appointed five of the leading architects of the city to act as an advisory board to consult with the Railway Company's experts on matters relating to art and architecture. So far as we know this is the first instance in this country of a public service corporation deliberately seeking the advice and coöperation of a society of architects in an endeavor to improve the architectural appearance of its structures. There have been numerous cases

where individual architects have been employed to design a portion or the whole of a system, but they have not been



HOUSE AT WASHINGTON, D. C.
A. P. Clarke Jr., Architect.
Roofed with Bennett's Roofing Tiles.

in a position to give unbiased or free advice, their criticisms have always been regarded from an engineering rather than from an architectural standpoint, and it is one of the artistic disgraces of our country that railroad structures as a whole have been of such an inferior character. It is not too early yet to say what will be the results in Boston. The causeway across the Charles has been given an architectural turn in its appearance, a dignity of composition which quite removes it from a mere utilitarian engineering structure and there have



ST. CLARE'S CHURCH, WEST 36TH STREET, NEW YORK.
N. Serracino, Architect.

been some ideas put in execution with the ordinary elevated street construction which are very interesting and are a decided advance over the awkward framed structures which one usually sees and associates with an elevated railway. It is not probable that the results obtained in Boston will be as satisfying as those which are found in Paris and Berlin. Even our most public spirited corporations are not yet prepared to pay for good

looks at the rate which seems to obtain so easily abroad, but where there is so much room for improvement, even a little advance is a decided gain, and Boston is certainly leading the procession in its attempts to make an elevated structure endurable.



DETAIL BY KEES & COLBURN,
ARCHITECTS.
American Terra Cotta Co., Makers.

BUILDING OPERATIONS FOR AUGUST.

A GREAT volume of building and construction is still

going on throughout the United States. Official reports, from some fifty representative building centers, to the *American Contractor*, New York, tabulated, show a gain in twenty-two cities, varying from 1 to 463 per cent, and 28 cities show a loss from 1 to 74 per cent as compared with August of the past year. 1906 being a record breaker in the field of building construction, the statistics of the past month make an excellent showing. Leaving out Greater New York, which shows a loss of 21 per cent, the average loss would be about 3 per cent.

IN GENERAL.

J. Harleston Parker and Douglas H. Thomas, Jr., who have practised architecture under the firm name of Parker &



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ARCHITECTS.
New York Architectural Terra Cotta
Co., Makers.



DETAILS BY GILLESPIE & CARREL, ARCHITECTS.
Brick, Terra Cotta & Tile Co., Makers.

Thomas, and Arthur Wallace Rice of Peters & Rice, all of Boston, have formed a co-partnership under the firm name of Parker, Thomas & Rice, offices 110 State Street, Boston.

John Parkinson & Edwin Bergstrom, architects, of Los Angeles, Cal., announce the removal of their office to 1035 Security Building.

Architect M. I. Kast of Harrisburg, Pa., has opened a branch office in the Kohler Building, Hagerstown, Md., which will be in charge of A. J. Klinkhart.

Architect Edward G. Henrich has opened an office in the Mutual Life Building, Buffalo, N. Y. Manufacturers' catalogues and samples desired.

Professor N. C. Curtis of the Department of Architecture, Institute, Auburn, Ala., desires manufacturers' catalogues and

Curtis of the Department of Architecture, Institute, Auburn, Ala., desires manufacturers' catalogues and



DETAIL BY GEORGE F. PELHAM, ARCHITECT.
New Jersey Terra Cotta Co., Makers.

Eli Benedict, architect, will conduct the class in Architectural Drawing in the night school of the Y. M. C. A., 23d Street, New York, during the coming season. Mr. Benedict's Atelier Class will be continued at Lincoln Square Arcade, 1947 Broadway, New York.

Pittsburg Architectural Club will hold its Annual Exhibition in the Carnegie Institute Galleries from



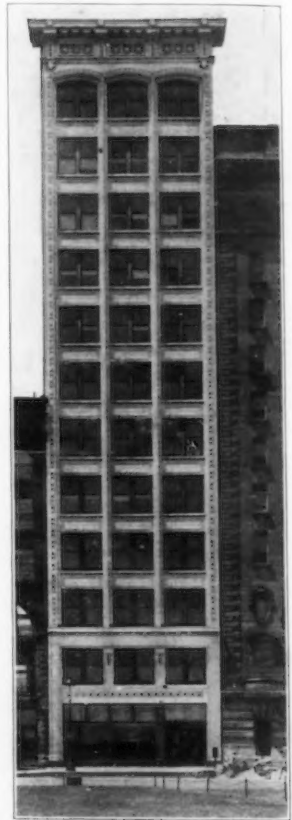
DETAIL BY WILLIAM STEELE & SONS, ARCHITECTS.
Conkling-Armstrong Terra Cotta Co., Makers.

November 9 to December 1. For full particulars apply to Richard Kiehnel, 902 Publication Building, Pittsburg.

An Exhibition of the Arts and Crafts will be held in the Galleries of the National Arts Club and the Studios of the National Society of Craftsmen, New York, from November 19 to December 11.

The Architectural League of America will hold a competition, open to members of the organizations comprising the League, for a cover design to be used in the Architectural Annual. One prize of fifty dollars and three honorable mentions will be given. The competition closes October 15. For particulars apply to Edmund H. Poggi, 529 Real Estate Trust Building, Philadelphia.

The Washington Architectural Club recently gave an "Inspection Tour by Automobile," of the principal public buildings in course of construction. Some fifty odd members participated. The cost per person was seventy-five cents.



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COMPETITION FOR PLANS FOR THE CAPITOL OF PORTO RICO.

San Juan, Porto Rico.

By Act of the Legislative Assembly of Porto Rico, dated March 14, 1907, the Commissioner of the Interior is authorized to announce a competition for a building to be known as the "Capitol of Porto Rico," the cost of such building not to exceed \$300,000.00.

Architects who wish to enter this competition must signify their intention in writing, to the Commissioner of the Interior, on or before November 1, 1907. Drawings will be received from no others.

The competitive designs must be received on or before February 1, 1908.

Copies of the program, embracing terms of the competition, will be mailed upon request.

L. H. GRAHAME,
Commissioner of the Interior,
San Juan, P. R.

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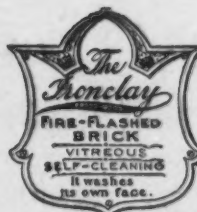
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